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The Lord's Prayer.

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VOICE.

PIANO FORTE.

Our Father who in hea-ven art, Thy name be hallow'd in each heart. Thy King-dom come; may we ful--fil, Who dwell on earth, thy heav'nly will, With e-qual cheer-ful--ness and Love, As Saints and Angels do above; With e--qual cheer-ful--ness and Love, As Saints and Angels do a-----bove.

p *f* *p* *f*

Give us this day our dai..ly bread; us in..to no temp..ta..tion lead:

But with thy grace preserve us still, from guilt and ev.....ry sin..ful ill.

p *f* *p*

For thine the King'dom and the pow'r, And glo..ry are for e..ver more; For

p *f* *p*

f

thine the King'dom and the pow'r, And glo..ry are for e..ver more.

f

The Lord's Prayer,

harmonized for Four Voices.

Soprano. Our Fa..ther who in hea..ven art, Thy Name be hallow'd in each

Alto. Our Fa..ther who in hea..ven art, Thy Name be hallow'd in each

Tenore. Our Fa..ther who in hea..ven art, Thy Name be hallow'd in each

Basso. Our Fa..ther who in hea..ven art, Thy Name be hallow'd in each

PIANO FORTE.

heart. Thy King'dom come; may we ful..fil, Who dwell on earth, thy heav'nly will;

heart. Thy King'dom come; may we ful..fil, Who dwell on earth, thy heav'nly will;

heart. Thy King'dom come; may we ful..fil, Who dwell on earth, thy heav'nly will;

heart. Thy King'dom come; may we ful..fil, Who dwell on earth, thy heav'nly will;

With e--qual cheerful--ness and Love, As Saints and Angels do a--bove; With

With e--qual cheerful--ness and Love, As Saints and Angels do a-bove; With

As Saints and Angels do a--bove;

As Saints and Angels do a--bove;

equal cheerful---ness and Love, As Saints and An---gels do a----bove.

equal cheerful---ness and Love, As Saints and An---gels do a----bove.

As Saints and An---gels do a----bove.

As Saints and An--gels do a----bove.

Give us this day our dai---ly bread; us in-to no temp-ta---tion lead:

Give us this day our dai---ly bread; us in-to no temp-ta---tion lead:

Give us this day our dai---ly bread; us in-to no temp-ta---tion lead:

Give us this day our dai---ly bread; us in-to no temp-ta---tion lead:

But with thy grace preserve us still, From guilt and ev'---ry sin---ful ill;

But with thy grace preserve us still, From guilt and ev'---ry sin---ful ill;

But with thy grace preserve us still, From guilt and ev'---ry sin---ful ill;

But with thy grace preserve us still, From guilt and ev'---ry sin---ful ill;

For thine the King'dom and the pow'r, And g'lory are for e__ver more; For

For thine the King'dom and the pow'r, And g'lory are for e__ver more; For

And g'lory are for e__ver more;

And g'lory are for e__ver more;

thine the King'dom and the pow'r, And g'lo__ry are for e___ver more.

thine the King'dom and the pow'r, And g'lo__ry are for e___ver more.

And g'lo__ry are for e___ver more.

And g'lo__ry are for e___ver more.

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RECITATIVE.

Maestoso

The great Archangel now to Pa_radise descended and his coming thus declared

f *rf* *f*

Andante

ADAM to remove thee I am come and send thee from the gar_den forth to till the

p

Affettuoso

ground whence thou wast taken fit_ter soil Heart-struck with chilling sor_row ADAM

f *p*

ad lib:

stood while EVE who all had heard thus made la_____ment

f

Eve's Lamentation

Sung by

MISS STEPHENS & MISS WILKINSON.

(Metronome ♩ = 100)

VOCE

Andante Affettuoso

PIANO FORTE o ORGANO

p Cres

Must I leave thee, must I leave thee,

f p p

must I leave thee Pa---ra---dise, Thus

Cres p p dolce p

leave thee leave thee na.....tive soil these hap... py hap..... py

fp *fp* *fp* *p* *rf* *p*

walks these walks and shades..... yet must I leave thee must I

p *p*

leave thee must I leave thee Pa... ra...dise.

Cres *dim* *p* *dolce* *hr*

O Flow'rs that never will in o.....ther climate grow who now shall

fp *fp* *rf*

rear ye to the Sun from thee from thee how shall I

rf *p* *Cres* *f* *fp* *fp*

part..... how shall I part..... yet must I leave thee

p *p*

must I leave thee must I leave thee Pa.....ra.....dise.....

p *rf* *Cres* *rf*

..... must leave thee Pa...ra...dise

rf *Cres* *f*

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Solo

VOICE.

God save Great Britain's King, "William" our noble King, God save the King.

PIANO-FORTE.

CHORUS

1st Soprano

God save Great Britain's King, "William" our no-ble King, God save the King!

Alto.

2d Soprano.

God save Great Britain's King, "William" our no-ble King, God save the King!

Tenor.

God save Great Britain's King, "William" our no-ble King, God save the King!

Bass.

God save Great Britain's King, "William" our no-ble King, God save the King!

Solo.

Send him vic-to-ri-ous, Hap-py and glo-ri-ous,

Long to reign o-ver us, God save the King!

Volti Chorus

ROYAL MUSICAL 1044 REPOSITORY.

CHORUS.

Send him vic - - to - - - ri - ous, Hap - py and glo - - - ri - ous,

Send him vic - - to - - - ri - ous, Hap - py and glo - - - ri - ous,

Send him vic - - to - - - ri - ous, Hap - py and glo - - - ri - ous,

Send him vic - - to - - - ri - ous, Hap - py and glo - - - ri - ous,

Long to reign o - - - - ver us, God save the King!

Long to reign o - - - - ver us, God save the King!

Long to reign o - - - - ver us, God save the King!

Long to reign o - - - - ver us, God save the King!

2d Verse. DUETT.

p *f*

O Lord our God! a rise, Scatter his e - - nemies, And make them fall.

O Lord our God! a rise, Scatter his e - - nemies, And make them fall.

p *f*

ROYAL MUSICAL 1044 REPOSITORY

CHORUS

O Lord our God! a - rise, Scat - ter his e - - nemies, And make them fall.

O Lord our God! a - rise, Scat - ter his e - nemies, And make them fall.

O Lord our God! a - rise, Scat - ter his e - - nemies, And make them fall.

O Lord our God! a - rise, Scat - ter his e - - nemies, And make them fall.

DUET

Confound their Po - litics, Frustrate their knav - ish tricks, On him our

Confound their Po - litics, Frustrate their knav - ish tricks, On him our

hopes we fix, God save us all!

hopes we fix, God save us all!

CHORUS

Confound their Po - - - li - tics,

Confound their Po - - - li - tics,

Confound their Po - - - li - tics,

Confound their Po - - li - - - tics,

ROYAL MUSICAL REPOSITORY 1044

Frustrate their knavish tricks, On him our hopes we fix, God save us all!

Frustrate their knavish tricks, On him our hopes we fix, God save us all!

Frustrate their knavish tricks, On him our hopes we fix, God save us all!

Frustrate their knavish tricks, On him our hopes we fix, God save us all!

3d VERSE. TRIO.

Thy choicest gifts in store, On him be pleased to pour, Long may he reign!

Thy choicest gifts in store, On him be pleased to pour, Long may he reign!

Thy choicest gifts in store, On him be pleased to pour, Long may he reign!

CHORUS

Thy choicest gifts in store, On him be pleased to pour, Long may he reign!

Thy choicest gifts in store, On him be pleased to pour, Long may he reign!

Thy choicest gifts in store, On him be pleased to pour, Long may he reign!

Thy choicest gifts in store, On him be pleased to pour, Long may he reign!

f

TRIO.

May he de_fend our laws, And e_ver give us cause, To sing with

May he de_ _fend our laws, And e_ _ver give us cause, To sing with

May he de_fend our laws, And e_ _ver give us cause, To sing with

CHORUS.

heart and voice, God save the King! May he de_fend our laws,

heart and voice, God save the King! May he de_fend our laws,

May he de_fend our laws,

heart and voice, God save the King! May he de_fend our laws,

And e_ver give us cause, To sing with heart and voice, God save the King!

And e_ver give us cause, To sing with heart and voice, God save the King!

And e_ver give us cause, To sing with heart and voice, God save the King!

And e_ver give us cause, To sing with heart and voice, God save the King!

Additional Stanza to our GRACIOUS QUEEN ADELAIDE.

Englands good Queen befriend! O'er Throne and state ex - tend,

1st Repeat in Chorus. 2d

Thy gracious wing, wing. All bounteous

aids com - bine, And crown with smile di - vine, "Brunswicks" il - -

1st Repeat in Chorus. 2d

lus - - trious line, God save the King! King!

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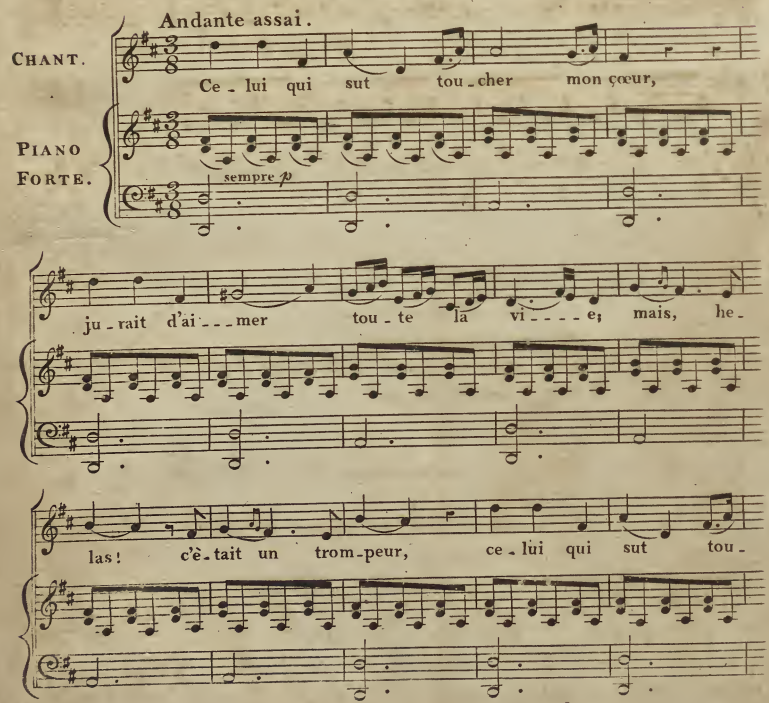

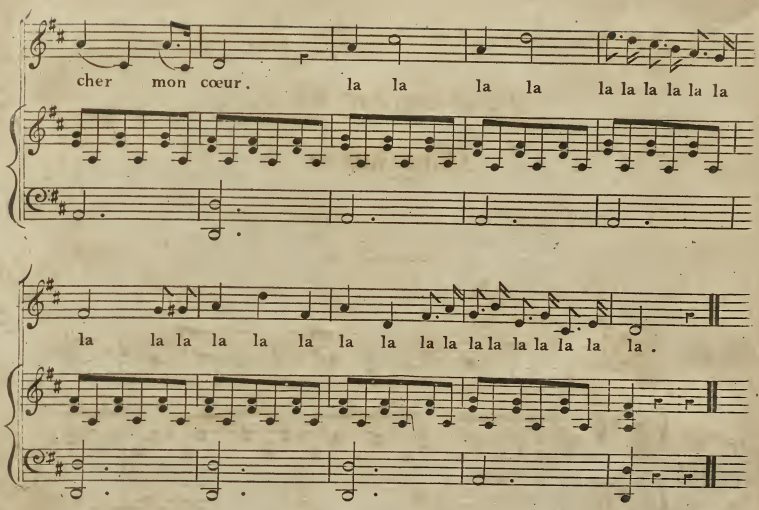

2

Il se plaignait de ma rigueur,
Moi, je pleure sa perfidie,
Et ce temps où, pour mon bonheur,
Il se plaignait de ma rigueur.

3

S'il abjurait cruelle erreur?
S'il revenait à son amie?
Ah! toujours il serait vainqueur,
S'il abjurait cruelle erreur!

J'ai d'largent j'ai d'largent,

AIR,

chanté dans L'ami intime

par

Mlle St. ANGE,

au Theatre francais

avec Accompagnement de

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par

J. Doche, fils

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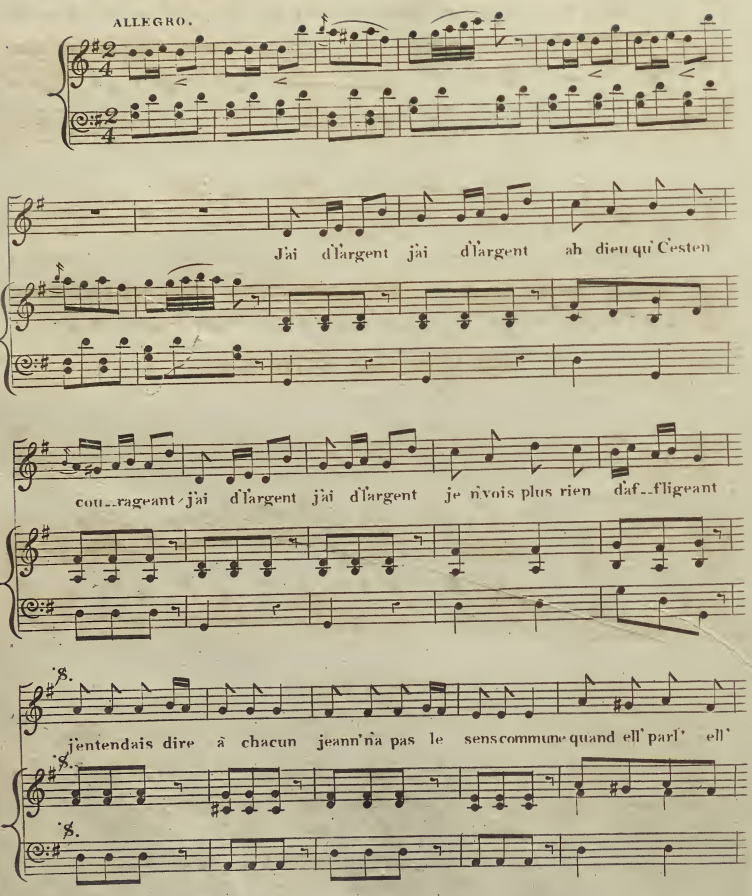
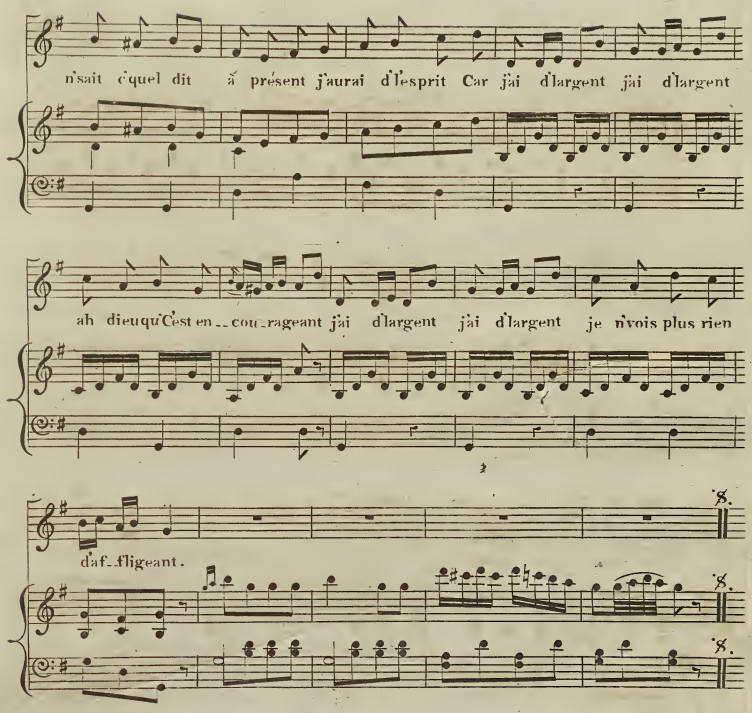

ALLEGRO.
J'ài d'l'argent j'ài d'l'argent ah dieu qu'c'esten
cou__rageant j'ài d'l'argent j'ài d'l'argent je n'vois plus rien d'af__fligeant
j'entendais dire à chacun jeann'n'a pas le sens commune quand ell' parl' ell'



2

Je n'trouvais pas dans l'canton
Pour m'epouser un garcon
Maint' nant j'peux choisir entr' eux
Ils m'epous' ront tous si j'veux
Car.
J'ai d'largent .... etc.

3

Je n'osais m'laisser toucher
De crainte de m'attacher
À present c'est different
J'vas faire du sentiment
Car.
J'ai d'largent .... etc.

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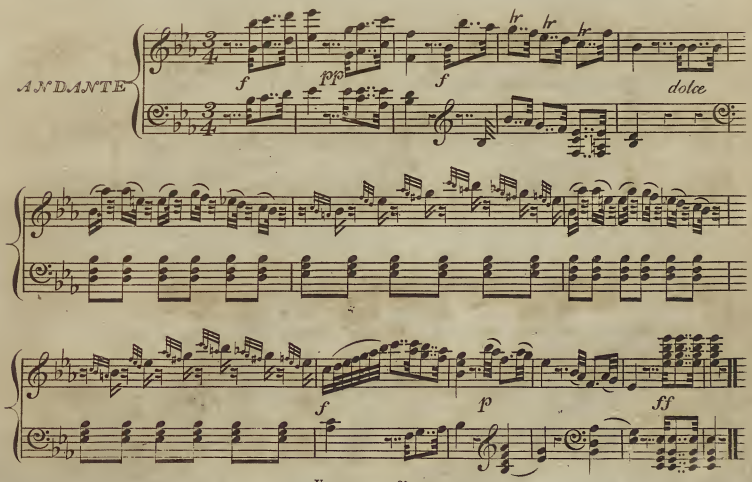


Una voce poco fà

U--na vo----ce po-co fà qua'nel cor mi ri-suo-nò il mio

p

cor fe-ri-to e gia' e LIN-DOR fie che il pie--go, Si LIN-

--DO-----RO mio sa---rà lo giu--ra-i la vin-ce---rò si LIN

f *p*

--DO----RO mio sa---rà lo giu---ra-i la vin-ce---rò

ff *p*

Una voce poco fà.

Il tu tor ri cu se---rà Io l'ingegno ado pre-

p

-rò al-la fin s'acche te rà e contenta io reste-

-rò si Lin--do----ro mio sa--rà lo giu-ra-i la vin-ce--rò si Lin-

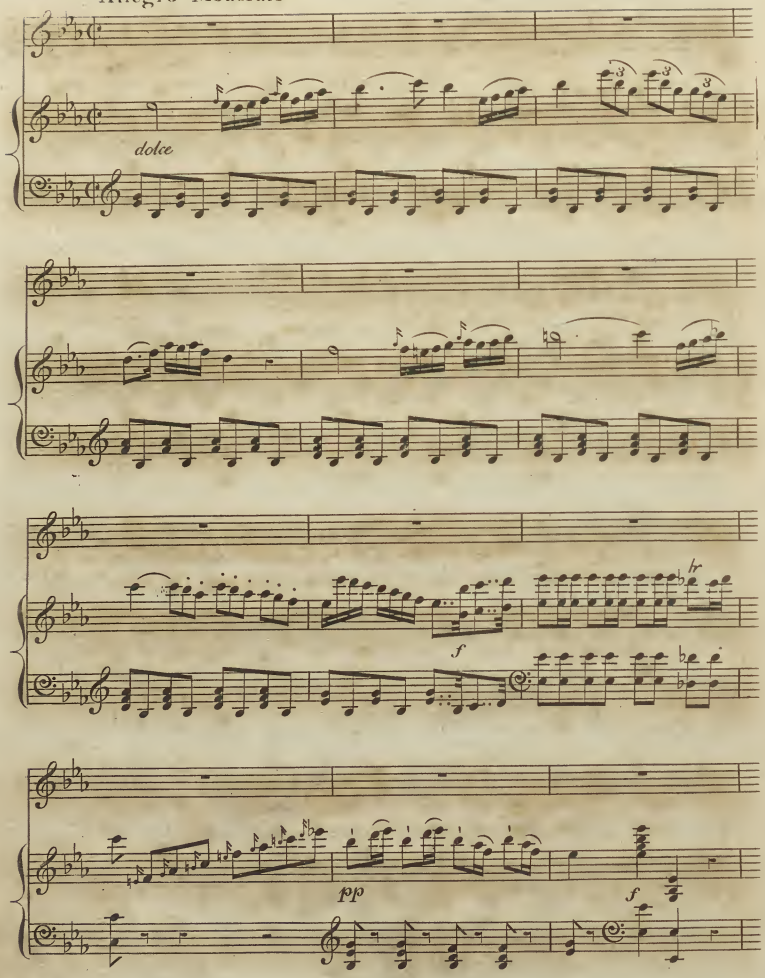
f *p*

--do-----ro mio sa---rà, lo giu----ra-i la vin-ce--rò

f *pp* *f*

Una voce poco fa.

Allegro Moderato



Io so - - - - no do - - - ci - le son ris - - - pet - -

pp

- - to - - - - - - - sa so - - - - no ob - - be - - - - dien - - - - te

f

dol - - ce amo - - - ro - - - - - - - sa mi lascio reg - - ge - re mi lascio

reg - - - ge - re mi fò gui - dar mi fò gui - - - - dar. ma se mi

Una voce poco fa.

toc - - - - ca - no dove il mio de - - - - - bo - lè sarò una vi - - - pe - - - ra sa - -

- - rò e cento trap - - - po - le prima di ce - - - - - de - re fa - rò gio -

- - car fa - - - rò gio - - - car e cento trap - - - po - le prima di

rf *p*

ce - - - - de - re fa - rò gio - - car fa - - - rò gio - - - car e cen - to

rf

Una voce poco fa.

trap - - - po - le pri - ma di ce - - - dere e cento trap - po - - - - le fa - - - -

- rò fa - - - - rò gio - - - - car. Io so - no

rf

do - - ci - le son' o - be - diente mi lascio

f *fz*

reg - gere mi fo gui - - - - - - dar - - - - - - - - - - ma se mi

ff

Una voce poco fa.

toc - - - - ca no dove il mio de - - - - - bo - le sono una vi - - - pe - - - ra sa - - -

p

- - rò e cento trap - - - - po - le prima di ce - - - - - - de - re fa - rò gio -

- - car fa - - - rò gio - - - car e cento trap - - - po - le prima di

p

ce - - - de - re fa - rò gio - - car fa - - - rò gio - - - - car e cen - to

rf

Una voce poco fù.

trap-pole pri-ma di ce--dere e cento trappo--le fa---rò fa---rò gio---

p

Più Allegro

-car e cento trappole farò gio--car e cento trappole fa--rò gio-

fz

-car fa--rò gio---car fa--rò gio---car fa--rò gio--car.

ff

Una voce poco fa?

Amore Tiranno,

with an ACCOMP.T for the

Piano Forte & Flute,

Sung by

Mr. Sola,

at the

NOBILITIES CONCERTS.

Accompanied by

Mr. NICHOLSON,

Arranged & Dedicated to

W. Oram Esq.r

BY

C. M. SOLA.

Ent. Sta. Hall.

Pr. 2/-

London, Published at Falkner's, Opera Music Warehouse, 3, Old Bond Str.t
& at ATTWOOD'S, 4, Nassau Str.t Dublin.

Just Published,

L'Amante Fidele, Song with Flute Accomp.t Pr. 1/6

CATALOGUE
of
VOCAL ITALIAN MUSIC &c
Published at Falkner's Opera Music Warehouse, 3, Old Bond St.

LA DONNA DEL LAGO. Rossini.

Oh mattutini albori e Scendi nel piccol legno Cavatina e Duetto	2	6
La mia Spada. Cavatina	1	6
Elena! oh tu chio chiamo. Dº	2	6
Aurora ah Sorgerai. Aria	1	6
Crudele sospetto. Quintett	2	6

IL BARONE DI DOLSHEM.

Cielo il mio labbro ispira. Quartetto	2	0
Cara adorata immagine. Cavatina	2	0

IL TURCO IN ITALIA. Rossini.

Dun bell'uso di Turchia. Duetto	3	6
Per piacere alla Signora. Dº	3	6
Zitto Zitto Piano Piano. Dº	2	6
Un vago sembiante. Cavatina	2	0
Deh raffrena amor pietoso. Quintetto	1	6

LA GAZZA LADRA. Rossini.

Di piacer mi balza il cor. Cavatina	2	0
Deh pensa che domani e Eben per mia memoria. Duetto	3	6
O nume benefico. Trio	1	6
Mi sento opprimere. Sestetto	2	0

IL TANCREDI. Rossini.

Tu che accendi. Cavatina	2	6
No che il morir non e. Dº	1	6
Come dolce all'alma mia. Dº con coro	2	6
Amore tiranno. Cavatina	1	6
Tradimi il caro ben. Dº	1	0
L'Aura che intorno spiri. Duetto	3	0
L'Asciami non t'ascolto. Dº	2	6
Ah se de mali miei. Dº	3	0
Ah come mai quell anima. Dº	1	6
Se Amista. Dº	1	6
Di tanti palpiti. Dº	2	0
Regna il terror nella citta Trio	2	0
Ah se giusto o ciel. Quartetto	1	6
Ciel che feci. Finale	6	0

IL BARBIERE DI SIVIGLIA. Rossini.

Zitti Zitti Piano Piano. Trio	2	6
Una voce poco fà Cavatina	2	6

LA CENERENTOLA. Carafa.

Fra tante angoscie. Cavatina	2	0

L'ITALIANA IN ALGERI. Rossini.

Cruda sorte amor tiranno. Cavatina	2	0
Per lui che adoro. Dº	2	0
Se inclinassi à prender moglie. Duetto	2	6

MOSE IN EGITTO. Rossini.

Dal tuo stellato soglio. Duetto	2	0
Mi manca la voce. Quartetto	2	6

LA PIETRA DI PARAGONE. Rossini.

Da voi saper vorrei. Trio	1	6
Eco pietosa. Cavatina	2	6

ADELAIDA DI BORGOGNA. Rossini.

Occhi miei piangesti assai! Cavatina	2	0

OTELLO. Rossini.

Vorrei che il tuo. Duetto	2	0
Deh calma ciel nel sonno	1	6

TORVALDO E DORLISKA. Rossini.

Fra un istante a te vicino. Cavatina	2	0
Dº Flute Voice & Piano Forte	2	6

ELISABETTA. Rossini.

Non bastan quelle lagrime. Duetto	1	6

DEMETRIO E POLIBIO. Rossini.

Mio figlio non sei. Duetto	2	6

SINGLE ITALIAN SONGS &c.

Amor che nasce. Duetto. Blangini	1	6
Almen se non possio. Dº. Dº	1	0
Chi vive amante. Dº. Dº	1	6
Care zitelle. Dº. Curccio	2	6
Dolce del'Anima. Dº. Paer	1	6
Donna l'amore. Aria. Meyer	1	0
Fate dare a miei cavalli. Duetto. Sola	2	6
Frà un istante for Flute Voice & Piano Forte Dº		
Guardami un poco. Cavatina. Martini	2	6
L'Amante fedele Flute Accompt. Sola	1	6
La bella mia tiranna. Duetto. Dº	1	6
L'Idol mio. Dº. Dº	3	6
Nel cor mi sento. Cavatina. Martini	2	0
O pescator dell'onda. Venetian Canzont	1	6
Sciogliero. Cavatina. Sola	2	0
Si l'itale contradi. Dº. Rossini	2	6
Six Canons. Dedd to Mrs Billington. Sor	5	0
Senza parla fra loro. Duetto. Blangini	1	6
Sentir si dire. Dº. Dº	1	6
Vederlo sol bramo. Dº. Paer	2	6
Va piu non dirmi. Dº. Blangini	1	6

FRENCH SONGS &c:

Brulant d'amour. Romance	2	0
Ce que Je desire. Dº	1	0
Celui qui sut toucher. Dº	1	0
Ce m'est égail. Dº	1	0
Charmante Gabrielle. Dº	1	0
Ce que J'aime en toi. Dº	1	6
Depius longtems. Dº	1	0
Dans un delire. Dº	1	6
Filles du Hameau. Duetto	1	6
Jeune troubadour. Romance	1	0
Il est trop tard. Dº	1	0
La suissesse au bord du lac. Duetto	2	0
L'Amour et l'Amietie. Romance	2	0
L'Amour et le temps. Dº	1	6
Le Gentil husard. Dº	2	0
Le Serment Francais. Dº	1	0
Les Riens. Dº	1	0
Non je ne veux pas chanter. Dº	2	6
Portrait charmant. Dº	1	0
Partant pour la syrie. Dº	1	0
Rose D'Amour. Dº	1	0

Amore Tiranno.

Andante.

by C. M. Sola.

Piano Forte

f p

A_mo_re ti_ran_no tra_

cres: f p

_dir_mi per_chè a_mo_re fe_rir_mi per_

_chè se al cru_do mio af_fan_no non tro_vo mer_cè a_

p

--mo----re ti--ran--no fe---rir-mi fe-rir-mi per-chè fe-rir-mi fe

-rir-mi fe-rirmi per-chè a-mo-re ti-ran-no fe-rirmi per--chè. Allegro.

f

ff *p*

O-diar-la vor-re---i a forza l'a-

ff Colla voce *p*

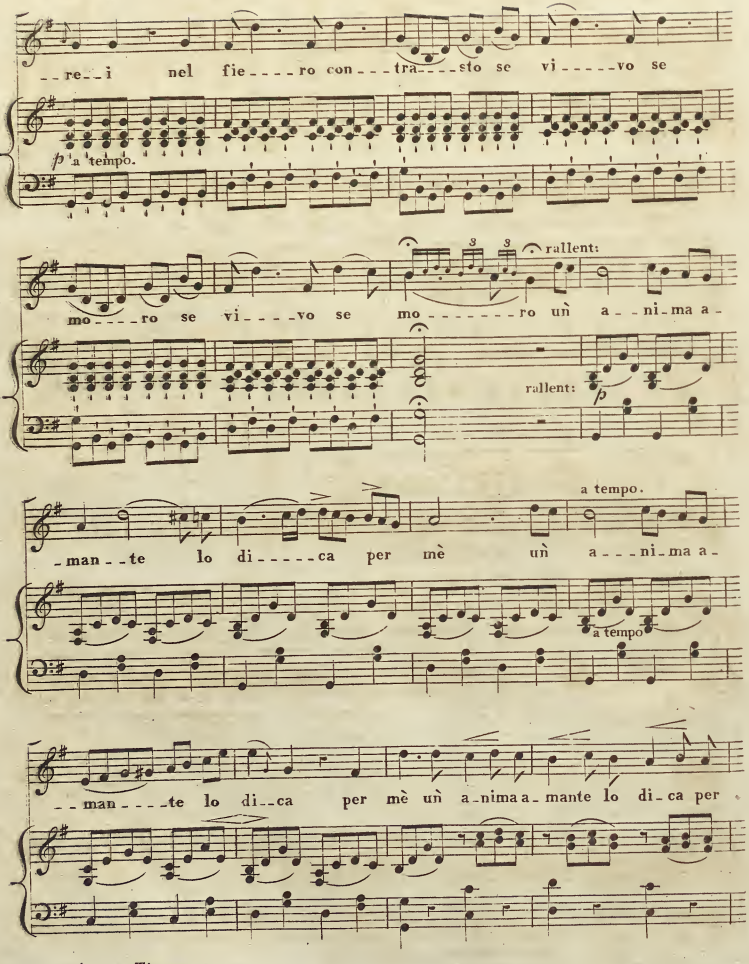
--do----------ro

f a tempo.

A for--za l'a----do--------ro o--diar--la vor--

Colla parte. *p*

Amore Tiranno.



Amore Tiranno.

mè un a--ni-ma a-man-te lo di--ca per mè lo di---ca per

f

mè lo di--ca lo di--ca per mè lo di--ca per

f

mè lo di--ca per mè lo di--ca per mè.

ff *p*

ff

Amore Tiranno.

Mr. Shimoff

L'Amante Fedele,

Canzonetta,

With an Accompt. for the

PIANO FORTE & FLUTE,

Composed & Dedicated by Permission

TO

Mrs. Julia Hawker,

BY

C. M. SOLA.

Ent. Sta. Hall.

Pr. 1/6

London, Published at Falkner's, Opera Music Warehouse, 3, Old Bond Str.t

Andantino.

Flute.

dolce assai.

Voce.

PIANO or HARP.

pp

Vieni o

p

Ni_ce a ques_to Se_no son fe_de_le e tu lo sa__i nel mi_

f

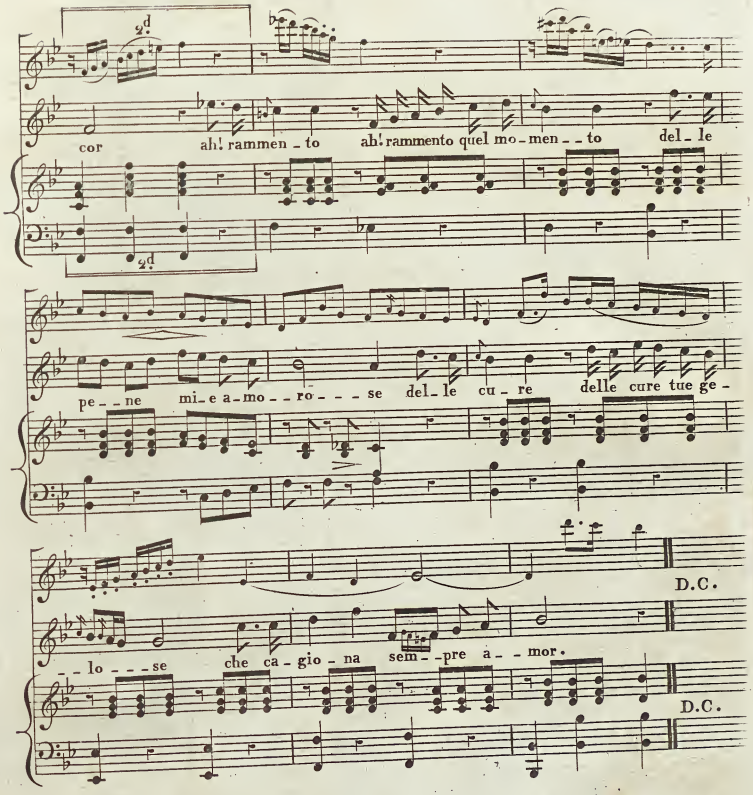
f

f

1st

__rar.. quei tuoi bei ra_i più non eb_bi pa_ce al cor. Vieni o

1st



2

Se lontano fui per poco
Da quel vago e bel sembiante
Sempre o Nice il core amante
Ragionar volea con tè
E nel sonno agli occhi miei
Vezzosetta rassembravi
Che più volte a me giuravi
Tenerezza, amore e fè.

3

Ah! s'è vero che tu m'ami
Qual piacere, qual diletto
Mio tesoro, in questo petto
Tè costante io serberò
Ci' consoli un dolce Imene
Ed allor non più timori
Perchè amor di due bei cori
Un sol core oh Dio formò.

Il mio ben, quando verrà.

CAVATINA,

In the Opera of

NINA,

Composed by

Signor Paesiello.

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ANDANTE MODERATO.

NINA.

PIANO FORTE.

Il mio ben quan_do ver_

p

rà a ve__der la me__sta a_mi_ca

di bei fior s'am__man__te___rà la____

spia__gia a___pri_____ca

mf

ma nol ve_do ma so_

spi_ro e'il mi_o ben a_i__me! non vien.

Il mio ben.

e il mio ben a_i_ _me! non vien. e il mio ben a_i_

me! non vien: tu cui stan_ca o_mai già fe:

il mio pianto e_ _co pie_ _to_so ei ri_ _tor_na e

dol_ _ce a te chie_ _ _ _ _de_ _ _ la Spo_ _ _

Il mio ben.

Poco più Moto.

sa pian mi chia_ma pia_no ai_me!

pia_no ai_me! nò non mi chiama oh di_o! oh

di_o! non c'è pian mi chia_ma pia_no ai_

me! pia_no ai_me! nò non mi chiama oh

p

dio! oh dio! non c'è.

Il mio ben.

AH QUANDO TORNI AL CORE,

Sung by

MADAME CARADORI,

adapted to the admired AIR

THE BONNIE WEE WIFE,

Composed by

MRS MILES.

Price 1/6

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Vivace

p sf p sf p p Cres:

leggiero

p smorz.

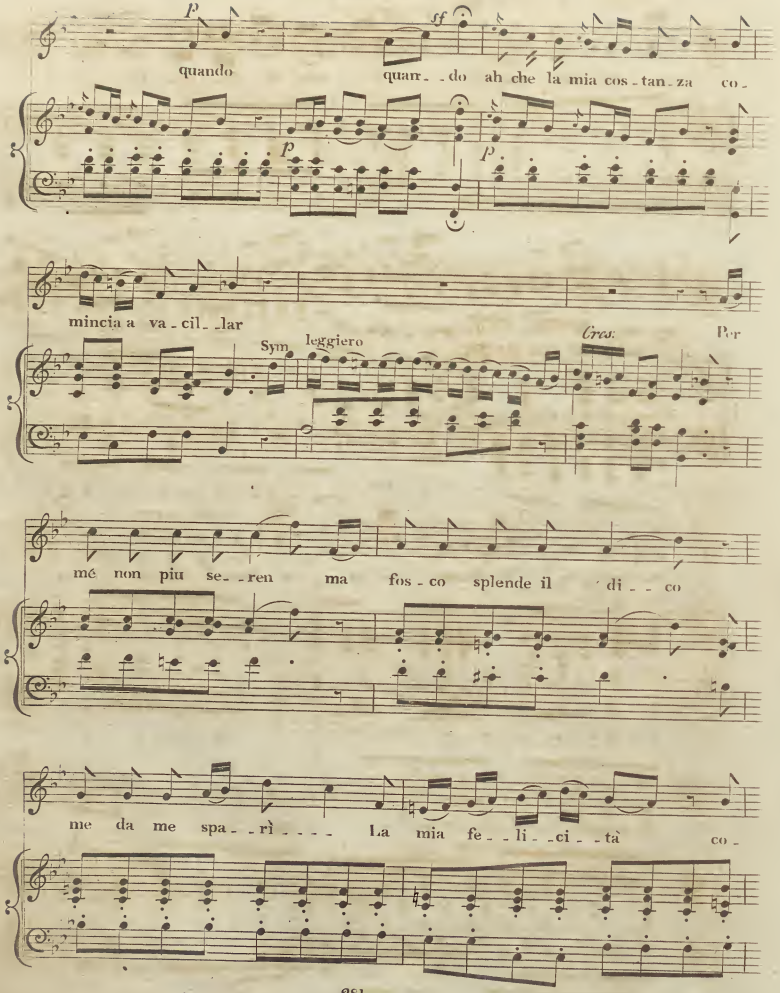
Cres:

p sf Cres: sf

Ah quando torni al co - re O bel - la mia spe - ran - - - za

sf ten:

Ah che la mia co - stan - za co - - min - - cia a va - - cil - - lar


p
ff
quando
quarr - do ah che la mia cos - tan - za co -
p
p
mincia a va - cil - lar
Sym.
leggiero
Cres:
Per
mé non piu se - ren ma fos - co splende il di - co
me da me spa - rì - - - - La mia fe - li - ci - tà co -

sf *p*

me da me spa - rì - - - - la mia fe - - li - - ci - - tà

sf espres.

co me da me da me spa - ri la mia la mi - - - a fe -

p

sf ritard: espress

li - - - ci - tà Ah quando tor - ni ah quando tor - ni al cor

p

Ah quando tor - ni al co - - re O bel - la mia spe - ran - - - - za

leggiero. *p* tempo

ah che la mia cos - tan - za co - - min - cia a va - - cil - - lar

Cres: *ff* *p*

ah quando tor - ni al co - - - - re oh bel - la mia spe - ran - - - za

Cres:

Cres:

ah che la mia cos - tan - - - za co - mincia a va - cil - - lar.

f

leggiero. *ff* *Cres:*

Cielo a miei lunghi spasimi!

ARIA,

as Sung by

MADAME PASTA,

in the Opera of

Anna Bolena,

Composed by

SIGNOR DONNIZETTI.

The Graces & Embellishments by Signor Crivelli.

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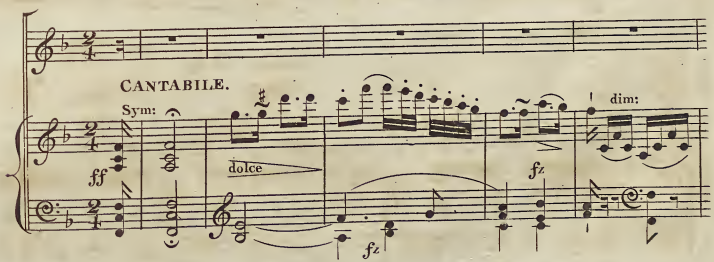

ROYAL MUSICAL 1168. REPOSITORY.

ANNA.

fin ri

Cielo, a miei lun_ghi spa___si_mi con___ce di alfin ri__

pp

po_____so, tre_____mi pal_pi_ti

po_____so, e que_sti es_tre___mi pal___pi_ti sian

ran____za al__men

di spe__ran___za al___men A miei lun__ghi

Cres:

ten

spa_____si__mi con_____ce_di o Ciel! ri___po_____se

spa____si_mi con___ce_di o Ciel! ri___po_____so, e

ROYAL MUSICAL 1168 REPOSITORY.

que - sti es - tre - mi pal - pi - ti si - an

que - sti es - tre - mi pal - pi - ti sian

di - spe - ran - za al - men

di spe ran za al - men, oh Ciel! oh

sf

oh

ten.

Ciel! sian di spe - ran - za di spe - ran - za al

Ciel! sian di spe - ran - za al -

col canto

pp

men.

men.

pp

ff

ROYAL MUSICAL
1168
REPOSITORY.

Fourth Edition.

THE HON^BLE MISS . . . .
She was a fair and gentle girl
Her bright smile greeted me by chance.

"I stood amid the glittering Throng."

A BALLAD

THE POETRY BY

F. W. N. BAYLEY ESQ.

THE MELODY BY

HENRY R. BISHOP.

SUNG BY

Madame Clestris, Mrs Wood, Miss Inverarity Mrs Waylett.
Miss Somerville and Miss H. Cawse.

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This Song, which is the same that created so great a sensation at the Evening Concert of Lady _____ but a few nights past is set to one of the most touching & plaintive melodies ever composed by Bishop, who appears to have exerted more than his usual talent in giving effect to a Ballad which like "Oh no we never mention her," has been, we are told, the result of feeling on the part of its author. M.B. is said to have written it on his return from a service near Portman Sq^re after galloping with a certain illustrious person in the exclusive coterie, & the young lady alluded to is supposed to be the lovely and amiable recluse of a cottage ornée in the vicinity of Cheltenham.

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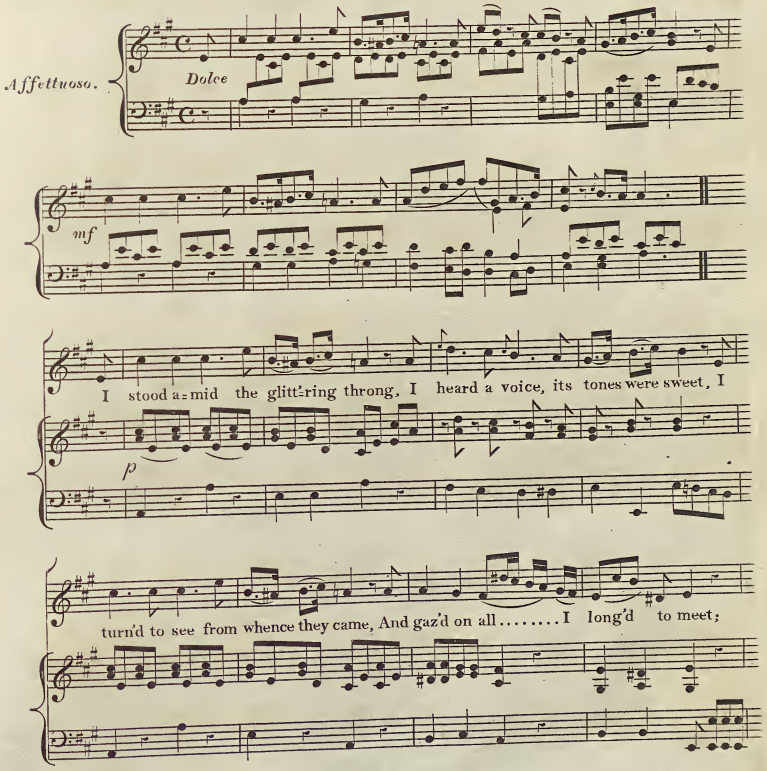
I STOOD AMID THE GLITTERING THRONG.

Written by F. W. N. Bayley Esquire.



ad lib:

She was a fair and gen = tle girl, Her bright smile greet = = ed me by chance, I

tempo

whis = per'd low! I took her hand! I led, I led her forth..... to dance!

colla voce.

tempo

f

There was but little space to move, So

p

close so close = ly all were drawn, Yet she was light of heart and step, And

I stood amid &c.

graceful grace = = ful as _ _ a fawn; A vir = = gin flow = er gemm'd her hair, Her

ad lib: *tempo*

beau = ty, her beau = ty to en = hance; She was the star of all who stood, who

colla voce *tempo*

stood, In that close Cot = = = = tage Dance I've

f

mov'd since then in princely halls, I tread, I tread them e = = ven now, I

p

I stood amid &c.

hold in mine, the hand of one, of one with cor = = = = on = et = = = ted brow; And

ad lib:

I may seem to court her smile, And seem to heed, to heed her glance; But my

Tempo

heart, and *thoughts*, still wander home, To that, to that sweet Cot = = = tage Dance.

colla voce *Tempo* *f*

Oft when I sleep — a me = lo = dy Comes

p

I stood amid &c.

rushing rushing on my brain! And the light mu = sic of that night, Is

greeting greet = = = ing me a = gain; I take her still small hand in mine, A = =

ad lib:

= mid my blissful my blissful trance, And once more, once more, vision worth a

colla voce

tempo

world! I lead, I lead her forth - - - to dance.

f

tempo

I stood amid &c.

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Mrs Thornhill
Fraetnoe

XARIFA

OR

The Bridal of Andalla,

from

A SET OF SIX

ANCIENT SPANISH BALLADS,

Historical and Romantic

The Words by

JOHN LOCKHART ESQ^R.

The Music

Composed and Dedicated to

THE RIGHT HON^BLE LADY WHARNCLIFFE.

BY

Mrs. Robert Arkwright.

Ent. at Sta. Hall.

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XARIFA.

The Music by Mr. Robt. Arkwright.

Arranged by T. Cooke.

ALLEGRETTO.

mf

p *f* *p*

lay your

Rise up, rise up, Xa - ri - fa, lay your golden

f *p*

gaze with all the

Cushion down; Rise up, come to the win-dow, and gaze with all the town From

gay gui- And the

gay gui-tar and vi - o-lin the sil-ver notes are flow-ing, And the

love - ly

love-ly lute doth speak between the trumpet's lord-ly blow-ing, And

Cres *f*

banners bright from lat-tice light are wav-ing eve-ry where, And the

p

tall tall plume of the bride-groom floats proudly in the air: Rise

lay your

up, rise up, Xa - - ri - - fa, lay your gol - den cush-ion down; Rise

gaze with all the

up, come to the win - - dow, and gaze with all the

town.

f

p

f

rise, I

A-rise, a-rise, Xa-ri-fa, a-rise, I see An-dalla's face, He bends him to the

p

calm and prince-ly Thro' all the

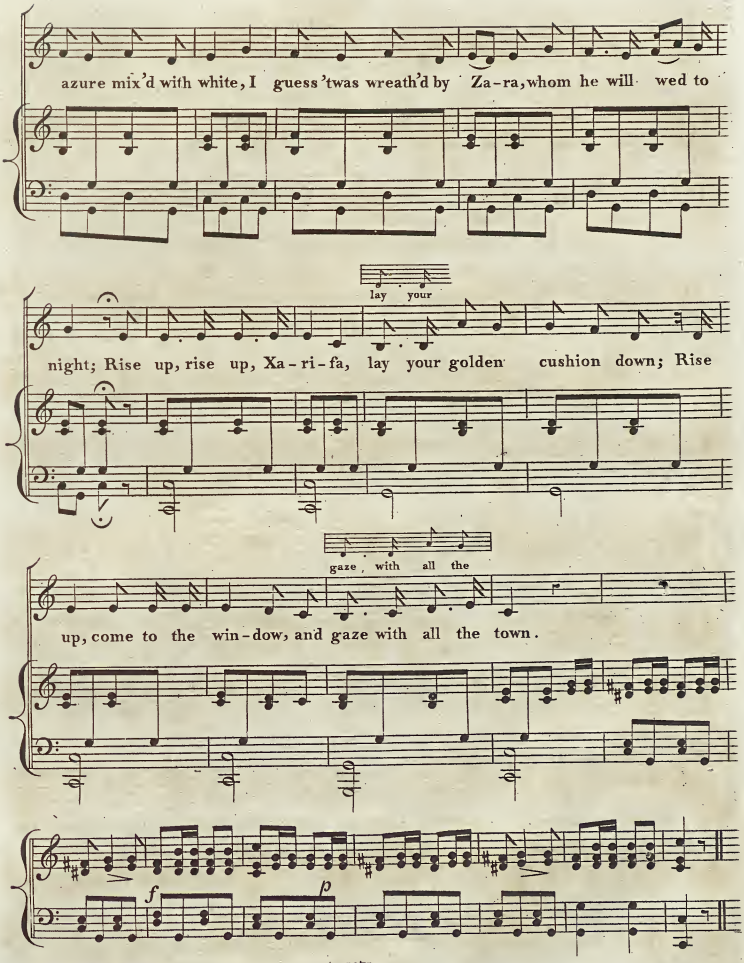
people with a calm and princely grace, Thro' all the land of Xe-res and

forth Bride-groom

banks of Gau-dal-quiver, Rode forth Bridegroom so brave as he, so

Cres

brave and love-ly ne-ver. Yon tall plume wav-ing o'er his brow of


azure mix'd with white, I guess 'twas wreath'd by Za-ra, whom he will wed to
lay your
night; Rise up, rise up, Xa-ri-fa, lay your golden cushion down; Rise
gaze with all the
up, come to the win-dow, and gaze with all the town.
f
p

Rather Slow.

laid her

The Ze-gri La-dy rose not, nor laid her gol-den cush-ion down, Nor

p

gaze with all the And tho' her

came she to the window to gaze with all the Town;—And tho' her eyes dwelt

tho' her

on her knee, in vain her fin-gers strove, And tho' her nee-dle

press'd the silk, no flow'r Xa-ri-fa wove; One love-ly rose-bud

she had trac'd, be-fore the noise grew nigh, That rose-bud now a

tear effac'd, slow drop-ping from her eye; No_ no, she cries

pp

lay my

slower.

bid me not rise, nor lay my gol-den cush-ion down, To gaze upon An-

all the ga-zing

dal--la with all the gazing Town.

p

Cres

f

Tempo 1mo

makes thy

What ail-eth thee, Xa - ri - fa, what makes thy lovely eyes look down? Why

p

gaze with all the

Quicker.

stay ye from the win-dow far, nor gaze with all the Town? Hark,

hear the

hear the trumpets how they swell, and how the peo-ple cry.— He

Cres

f

stops at

stops at Za - ra's palace - gate—why sit ye still— oh why? At

mf

Slower & with great feeling.

Za-ra's gate stops Za-ra's mate; in him shall I dis--co-ver, The

p

dark eyed youth pledg'd me his truth with tears, and was my lo-ver. No-

lay my

no, she cries I will not rise, nor lay my gol-den cush-ion down, To

all the ga-zing

gaze on false An-dal-la with all the gazing Town.

p

pp

Dim

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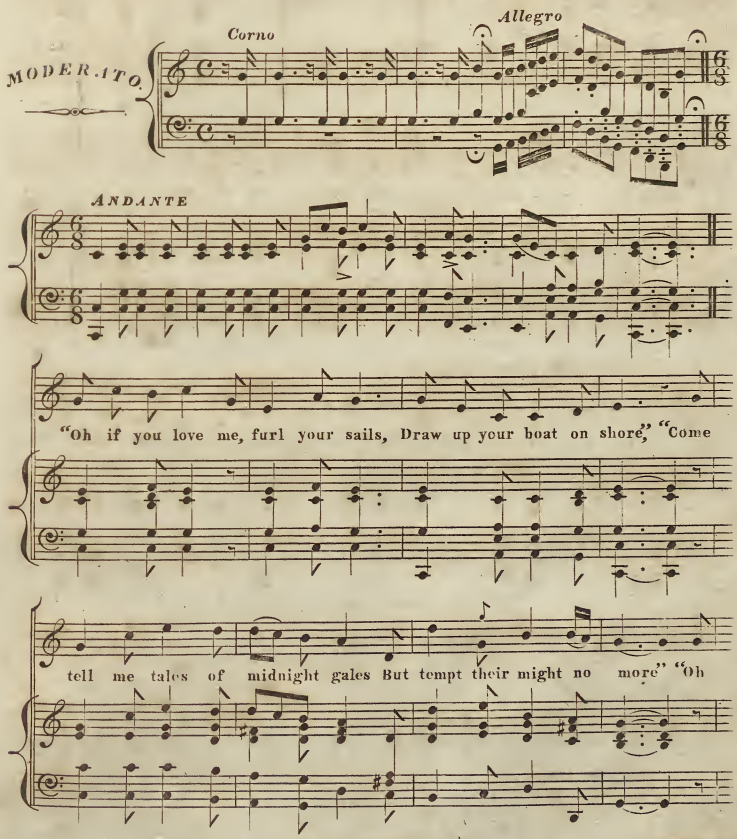

Original Key Eb

f

stay! Kate whisper'd stay with me!" "Fear not! the Rover cried, Yon'

Agitato

bark shall be a prize for thee, I'll seize it for my bride."

f

Andante quasi Allegretto

pp

The Boat was in pursuit, it flew; The full sails bent the mast! Poor

Kate well knew the Rover's crew Would struggle to the last And

f.f

Lentando

ceaselessly for morning's light She prayed upon her knees, For

pp

Adagio

all the night, the sounds of fight Were

Tremando

Trombe

ppp *ff* *dim* *ff*

ff *dim* *ff*

borne up on the breeze! And

pp *f* *dim*

Agitato

morning came it brought despair! The Rover's boat was gone! Kate

Tri----umphant but a

ad lib *ff* *p*

rent her hair, *one* bark was there Tri----umphant but a----lone! She

Agitato *ad lib*

sought the shore she brav'd the storm_ A corpse lay by her side! She

p *f*

Adagio

strove to warm the Rover's form, Then kiss'd his lips, and

died.

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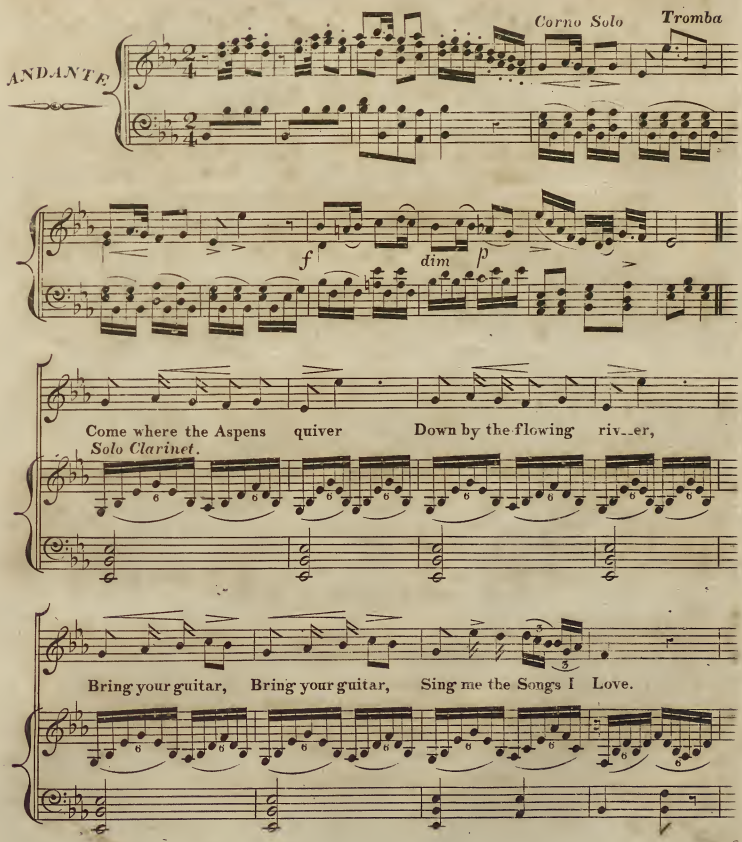

Come where the Aspens quiver Down by the flowing riv-- er

Bring your guitar, Bring your guitar, Sing me the Songs I Love.

f

f *p*

Sing me of Fame and Glo-- ry, Sing of the poor Maid's story,

When her true Love must leave her Call'd to the Ho---- ly

Cadenza.

war: Come

Come where the Aspens quiver

Down by the flowing riv..er,

Bring your guitar, Bring your guitar,

or Sing me the Songs I Love.

Sing me the Song's I Love.

dim

f *p*

Come to the wild=rose bow...er,

Come at the vesper hour, Bring your guitar, Bring your guitar,

or Come at the ves - - per

Sing me the Song's I Love. Come to the wild rose bower, Come at the vesper

hour Bring your guitar, Bring your guitar, Sing me the Song's I Love.

f

Sing of affection slighted, Sing me of fond hopes blighted, Sing of the Dewy

Cadenza

flower, Sing of the Evening Star: Come

or

Down by the flow__ing

Come where the As_pen quiver, Down by the flowing riv__er,

or

Sing me the Songs I Love.

Bring your guitar, Bring your guitar, Sing me the Songs I Love.

f *dim* *p*

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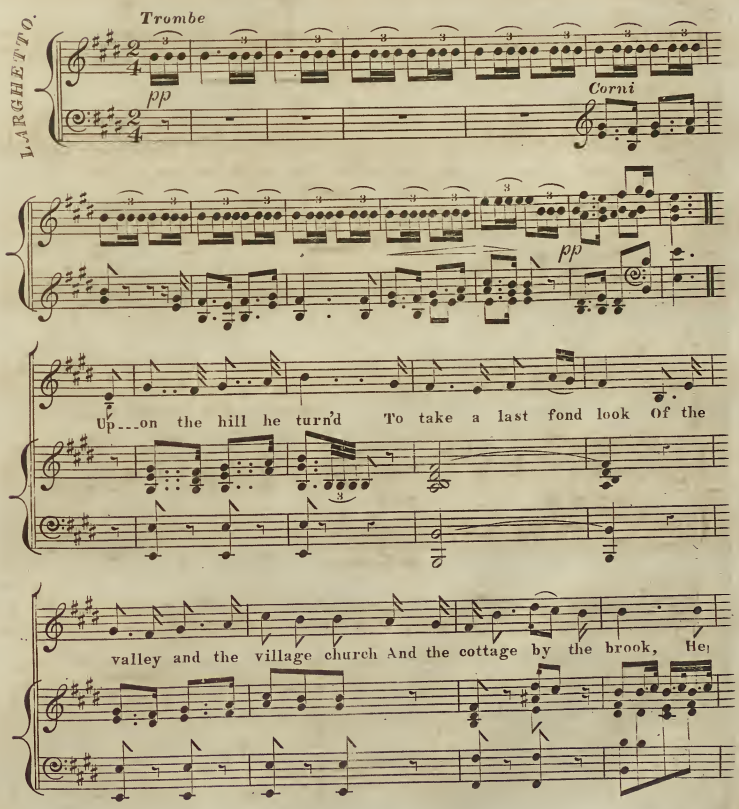

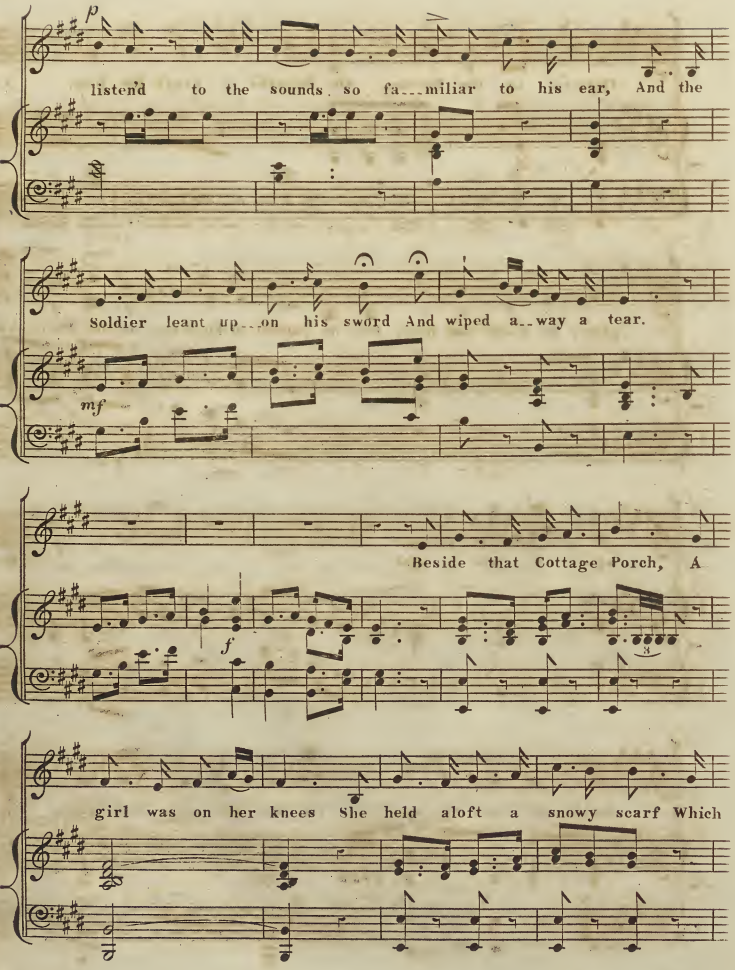
p
listen'd to the sounds so fa---miliar to his ear, And the
Soldier leant up---on his sword And wiped a--way a tear.
mf
Beside that Cottage Porch, A
f
girl was on her knees She held aloft a snowy scarf Which

flutter'd in the breeze; She breath'd a pray'r for him, A

pray'r he could not hear, But he paused to bless her as she knelt, And

wiped a____way a tear He

f

turn'd and left the spot, Oh! do not deem him weak, For

pp

dauntless was the Soldier's heart, Tho' tears were on his cheek; Go

With Energy

watch the foremost ranks In dangers dark ca___reer, Be-

3 *pp*

-sure the hand most daring there *Has* wiped a__way a tear.

mf

f *p*

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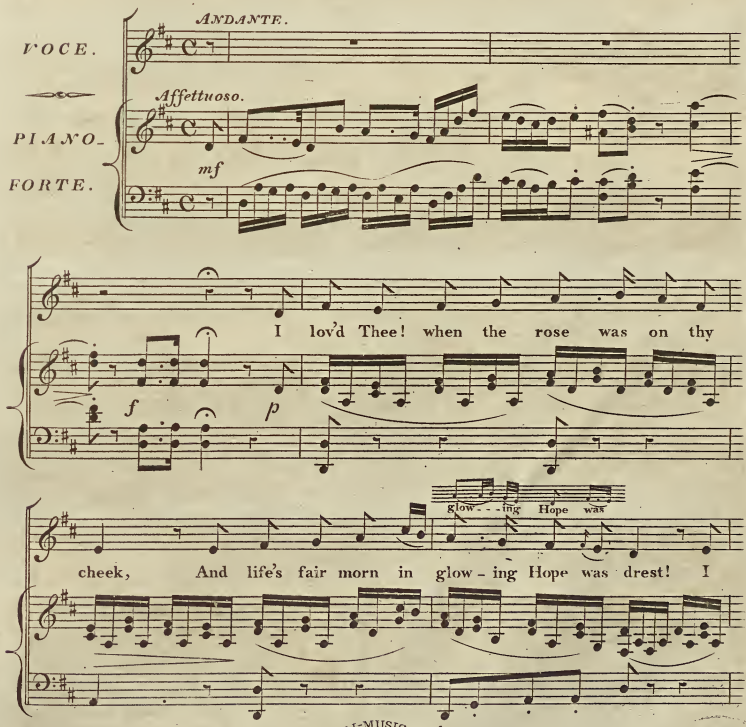

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lov'd Thee! more than words or tongue could speak Thou wert my

p

bo - - som's shrin'd, and hal- - low'd guest!

Say not, oh! say not, Time can ev-er see,

8

Say not, oh! say not, Time can ev-er see, My

ral:

ROYAL MUSICAL
570
REPOSITORY.

Heart's true Pulse for - get to beat for Thee! My

a tempo

Heart's true Pulse for - - get to beat - - - for Thee!

mf

f

I lov'd Thee! when the rose had fled thy cheek, And early grief plac'd the

p

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REPOSITORY.

Lil - - - ly

pale Lil - - - ly there! I lov'd Thee! and still dar'd that love to

thine au - - - - - - burn

speak, When sor - row blanch'd with snow thine au - - burn

8

hair! Say not, oh! say not, Time did ever see,

Say not, oh! say not, Time did e - ver see, My

rall:

NOV 1 MUSICAL 570 REPOSITORY

Heart's true pulse, less warm - - ly beat for

a tempo

Thee! My Heart's true pulse less warm - - ly

beat - - - - for - - Thee!

mf

f

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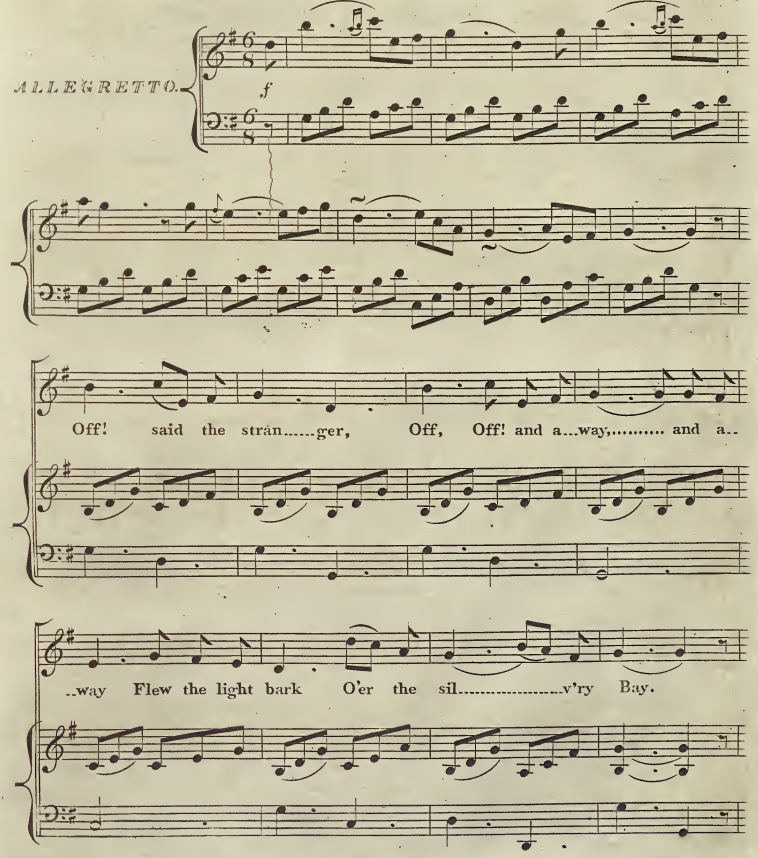
THE LIGHT BARK.

Where the trembling Moonbeams lit the Horizons verge, a Sail floated silently along, so small at first you might have taken it for the simple Bark of the earliest Navigator just risen from the Wave. from The Hours of Song



We must reach ere to..morrow, the far dis..tant wave, The bil.....lows we'll

laugh at..... the tem....pests we'll brave. The young ro....ving lovers, their

vows have been given, Un....smil'd o'er by mor.....tals, but hal.....low'd in

heav'n, She was I..taly's daugh..ter I knew by her eye, It

wore the bright beam that il...lu....mines her sky. It wore the bright

dim.

beam that il.....lu.....mines her sky..... *f* Off! said the stran. ger.

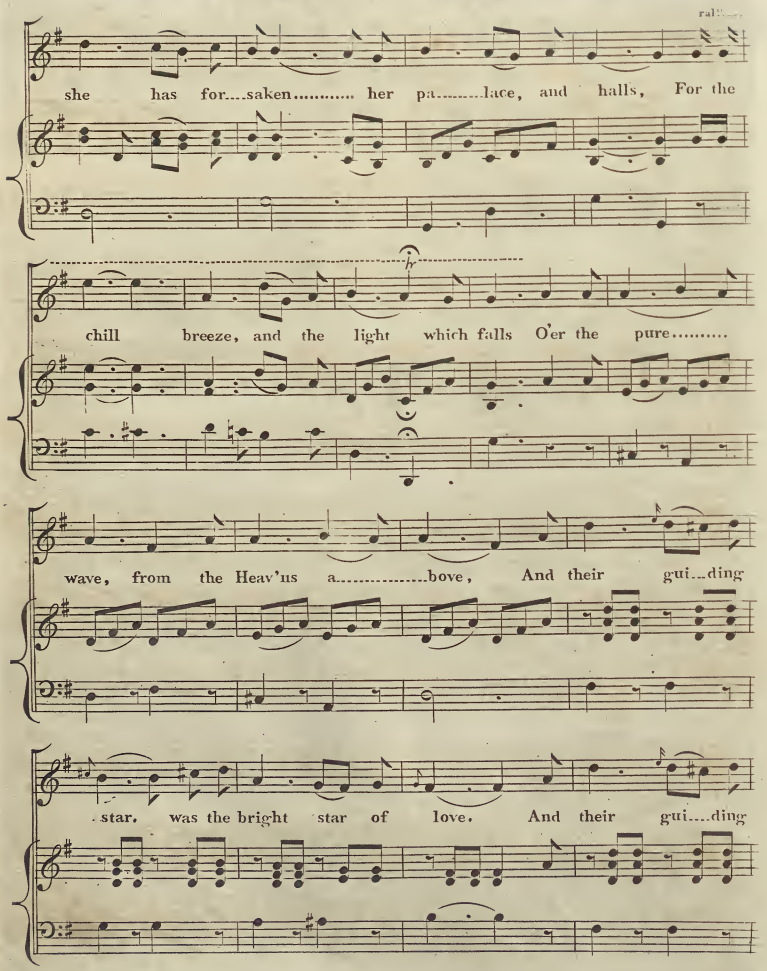
f

Off, Off! and a.....way, and a...way Flew the light Bark o'er the sil.....v'ry

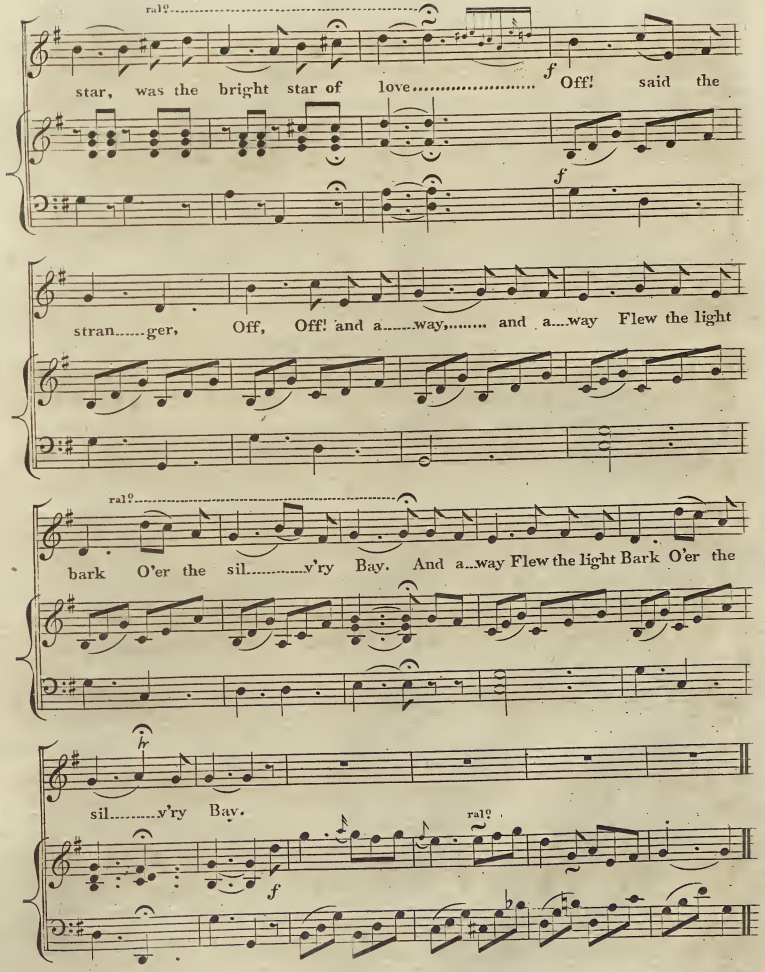
Bay. And

rallen.

f *p*



The light bark. (Craven.)



The light bark. (Craven.)

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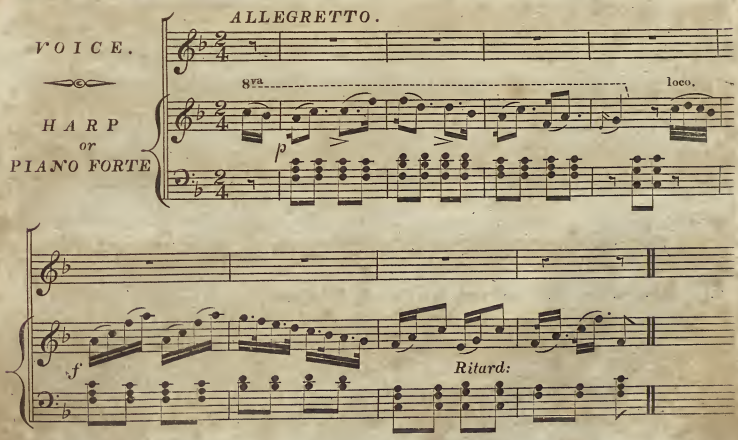

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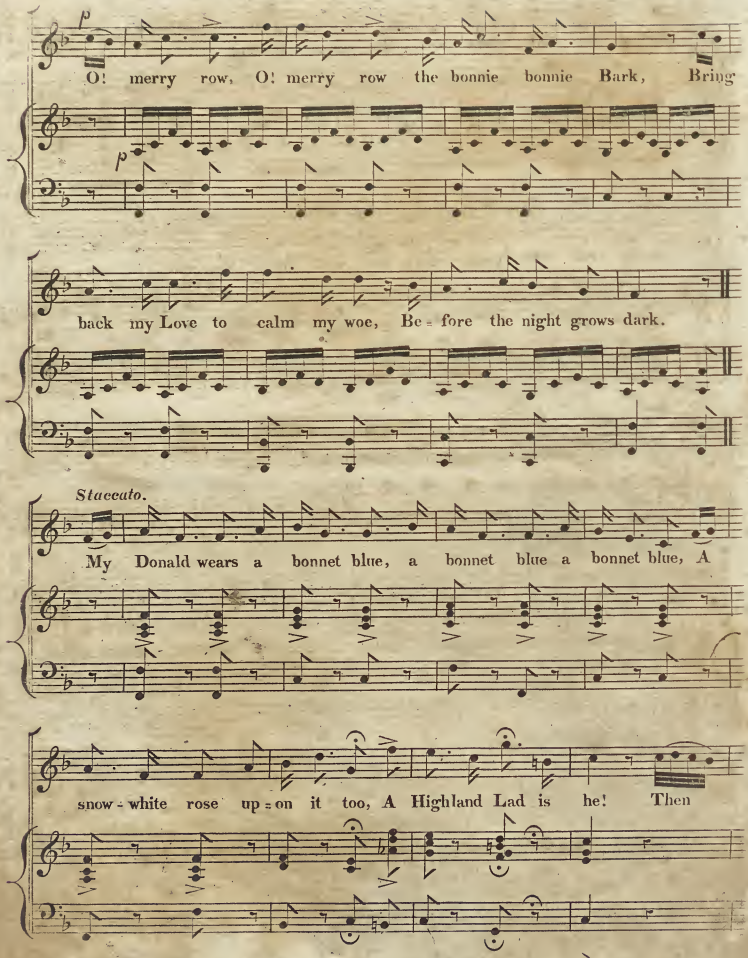
p
O! merry row, O! merry row the bonnie bonnie Bark, Bring
p
back my Love to calm my woe, Be = fore the night grows dark.
Staccato.
My Donald wears a bonnet blue, a bonnet blue a bonnet blue, A
snow = white rose up = on it too, A Highland Lad is he! Then

merry row, O! merry row, the bonnie bonnie Bark O!

8va

merry row, O! merry merry row and bring him safe to me.

8va

f

2d VERSE.

As on the peb-bly beach I strayd, Where rocks and shoals pre-vail, I

p

thus o'er-heard a Low-land maid, Her ab-sent love be-wail. A

Agitated.

Storm a-rose the waves ran high, the waves ran high, the waves ran high, And

dark and mur-ky was the sky, The wind did loud-ly roar, But . . . . .

merry row'd O! merry row'd the bonnie bonnie bark, O!

Energetic.

merry row'd the bonnie bonnie Bark and brought her Love on shore!

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O! merry row the Bark.

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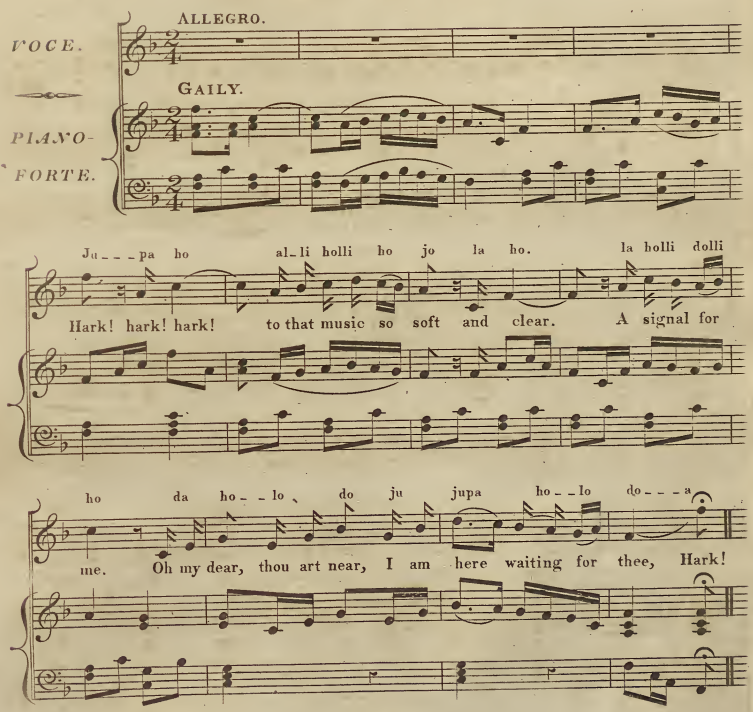

ROYAL MUSICAL REPOSITORY. 668

I h'an es Schätzle fun - - - - de es bra - - - ves gits nit

I've found my Love, she guides me with that sweet mu - - sic

meh doch is es gar wyt un - - - - te i cha's gar sel - - te

still; Her dwelling is the val - - - ley, my home is on the

gseh i cha's gar sel - - te gseh. jo hop - - pe - li ho jo - -

hill, my home is on the hill: Hark! O! tis the sig - - nal,

lo a ho jop - - - pe - - li jo au do - - - - a

I am here wait - - ing my love for thee. Hark!

ROYAL MUSICAL REPOSITORY 668

Ju - - - - pa - - - ho. Al - - li ho - - li ho

Hark! Hark! Hark! . . . . To that mu - - sic so

jo - - - la ho. la hol - - li dolli ho da

soft and clear, . . . A sig - - nal for me. Oh my

ho lo do jo ju - - pa hol - - - lo do - - - a

dear, thou art near, I am here wait-ing for thee.

ROYAL MUSICAL
668
REPOSITORY.

Und wenn i un - - - te chun - - - ne so griist mi's Schäz - - - li

But when the day is o - - - - ver, my low - - land maid I

mich Seit mir du bist wil - - Rom - - - me und Seit ich lie - - - be

seek, To read love's mute con - fes - - sion upon her blush-ing

dich sait mer ich lie - - be dich. jo hop - - pe - li ho jo

cheek, Yes— on her blush - ing cheek: Hark! Oh 'tis the sig - - nal,

lo a ho jop - - pe - li jo au do - - - a.

I am here, waiting my love for thee, Hark!

ROYAL MUSICAL 608 REPOSITORY

Rich Thorpe
Shadmoor

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or

JUCHEYA DER WINTER,

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at the

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The Words by

Thomas Haynes Bayly Esq.r

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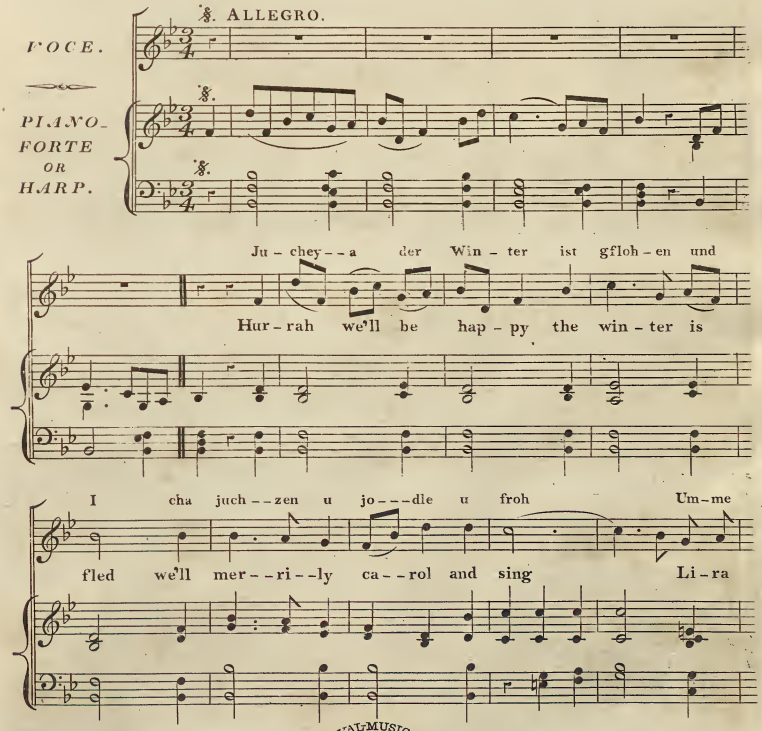


ROYAL MUSICAL 667 REPOSITORY.

sy jo Alli ho Alli ho - u Alli ho Alli ho

la Sing li---ra li---ra la Come a - way Come a - way

jo la da ho---------u ihr lo----ba chumt

li----ra la la la My herds shall re-

u----se und gsch - uet wohls Feld wie häts üse

joice for their banquet is spread where Birds gaily

Herr---gott so scho" Um------me

sport on the wing---------- Sing the Spring is

ROYAL MUSICAL 667 REPOSITORY.

b'stelt hop - - pe - - - li da - - -

sin - - - ge u jo - - - dle u lus - - - - - - - - - - - - - - - tig ja

mer - - ri - - ly ca - - - rol and sing - - - - - - - - - Li - ra

sy jo Alli ho Alli ho - - u Alli ho Alli ho

la Sing li - - ra li - - - ra la Come a - way Come a - way

jo - - - - la da ho - - - - - - - - - - - u Chumt Schwarze chumt

li - - - ra la la la The Sun has il-

wisse u gshauet nun an wie schön doch uf'n

-lu - mined the Alps and I hear the gay song that

ROYAL MUSICAL 667 REPOSITORY.

Al - - - pe bald wohl - - - - - - - - - - - - - - - - sy - - chann - - - -

wel - comes the Spring - - - - - - - Sing the Spring is come - - - - -

- - - hop - - pe - - li da - - - - - - - - - - - u jo - dle di

- - the Spring is come - - - - - - - - - - Li - ra la

jo - dle do hop - - pe - - li da jodle di jodle do

Li - ra la Come a - - - way Come a - - way Sing

hop - - pe - - li da - - - - - - - - - u

li - - - ra li - ra la - - - - - - - - - - -

ROYAL MUSICAL
667
REPOSITORY.

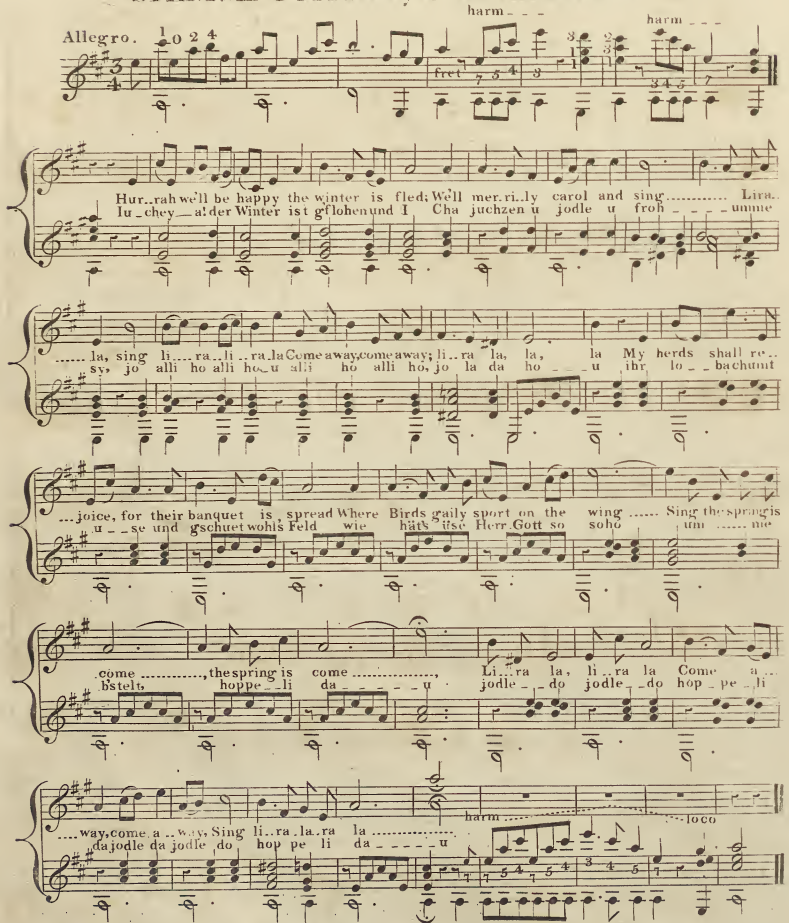
THE SPRING SONG of THE CANTON of St GALLEN,

OR

TUCHEYA DER WINTER

Arranged with an Accompaniment for the

SPANISH GUITAR by C. EULENSTEIN.



Hurrah we'll be happy the blossoms appear,
We'll merrily carol and sing:
Lira la sing lira la come away
The sun has illumin'd the Alps and I hear
The gay song that welcomes the spring
Sing the Spring is come. &c. &c. &c.

Iuchey-a!der Mayen ist g'kommen, und I
Chan singe u jodle u lustig ja sy:
Io alli ho alli ho &c.
Chummt schwarze, chummt wisse u g'shaut nun an
Wil schon doch uf'm Alme bald wohl sy chann
Hopeli da &c:

"LOVE NOT."

A FAVORITE

Ballad

The Poetry selected from the

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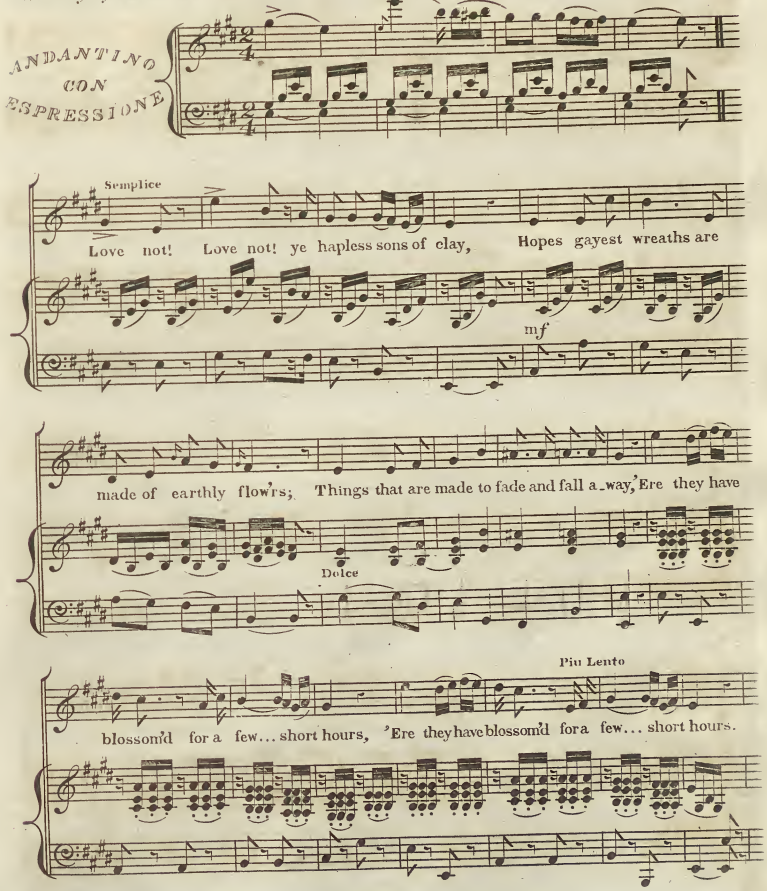

2

Ad lib:

Love not! Love not!

mf

Love not! Love not! the thing you love may die, May perish

p *mf*

from the gay and gladsome earth; The si___lent stars, the

Dolce

blue and smiling sky, Beam on its grave, As once upon its birth.

Piu Lento

Ad lib:

Beam on its grave, as once up_on its birth. Love not!

Love not!

Love not! Love not! the thing you love may change, The ro___sy lip, may

p

mf

cease to smile on you; The kind_ly beaming eye grow cold and strange, The

Dolce

heart still warmly beat, yet not..... be true. The

Piu lento

Ad lib:

heart still warmly beat, yet not..... be true. Love not!

Love not!

mf

Love not! Love not! oh warning vainly said, In present

p

mf

hours, as in years gone by; Love flings a ha lo, round the dear ones

Dolce

head, Fault__less im__mortal, 'till they change or die.

Piu Lento

Ad lib:

Fault__less im__mortal, 'till they change or die. Love not!

Love not!

mf

Mr Thirlwall

FOURTH EDITION

OH! NO-WE NEVER MENTION HER,

SUNG BY

MR. H. PHILLIPS

AND

ALSO BY MR. MILLAR.

MISS STEPHENS,

AT THE CONCERTS, EDITH.

AT

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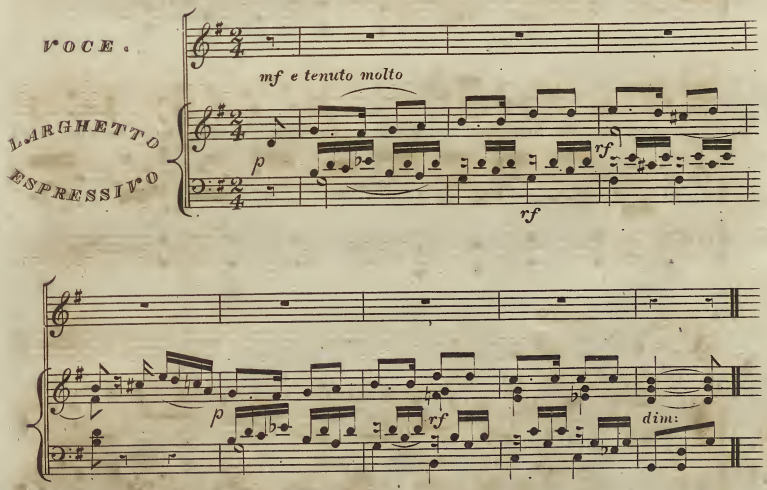
MISS STEPHENS.

Transposed from the Key of E for the accommodation of

SOPRANO or TENOR VOICES.



NB. This Ballad may be had in the Original Key of E with four Sharps.

Oh! no, we never mention her, Her name is never heard; My

lips are now for.bid to speak, that once familiar word: From sport to sport they

hurry me, To banish my re.gret; And when they win a smile from me, They

mf *p*

ad lib:

think that I for.get!

mf e sempre ten: *sfz* *p* *Slent°*

Oh! no — we never.

2d VERSE.

They bid me seek in change of scene, The charms that others see; But

were I in a foreign land, They'd find no change in me: 'Tis true that I be-

hold no more, The valley where we met, I do not see the hawthorn tree, But

mf *p*

ad lib:

how can I for-get?

mf e sempre ten: *sfz* *p* *Slent°*

Oh! no — we never.

3d VERSE.

For oh! there are so many things Re- call the past to me, The

breeze upon the sunny hills The bil...lows of the sea The ro...sy tint that

decks the sky, Be- fore the sun is set, Aye ev'..ry leaf I look upon, For..

mf p

ad lib:

-bids me to for- get!

mf e sempre ten: sfz

Slent?

Oh! no — we never.

4th VERSE.

They tell me she is happy now, The gay...est of the gay; They

hint that she for_gets me, But heed not what they say; Like me perhaps she

struggles, With each feeling of re..gret, But if she loves, as I have lov'd, She

mf *p*

ad lib:

never can..... for..get!

mf e sempre ten:

Slent°

Oh! no — we never.

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"Oh am I then remember'd Still."

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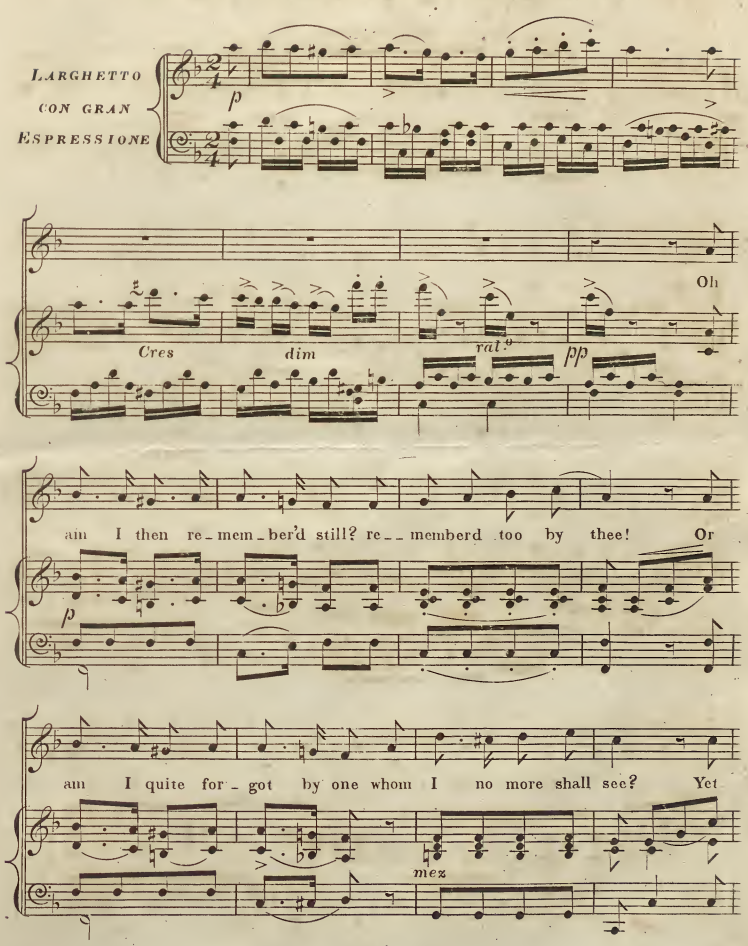

say not so, for that would add, fresh anguish to my lot: I

dare not hope to be recall'd, yet would not be for__got.

pp *dim*

2d VERSE.

Had they who part_ed

mez *p*

us, but known, how hearts like ours can feel, They would have spar'd us both a pang be_

yond their pow'r to heal: I know not if thy heart retains its won_ted warmth or

mez

not, Though I'm forbid to think of thee, thoult ne__ver be for_got.

pp *dim*

3d VERSE.

May'st thou en_joy that

mez *tr* *p*

peace of mind, which I can never know, If that's de_nied, my pray'r shall be that

I may share thy woe Where e'er thou art, my ev'_ ry wish will lin_ger o'er that

mez

spot, My ev'_ _ ry thought will be of thee, though I may be for_

pp *dim*

got.

mez

4th VERSE.

If we should meet in af_ ter years, thou'lt find that I am chang'd: My

p

eyes grown dim, my cheek grown pale, but not my faith es_trang'd: From

mez

mem'_ry's page, the hand of Death a__lone, thy name shall blot, For_

get, forsake me, if thou wilt; thou'lt ne__ver be for__got.

pp *dim*

mez

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A Ballad sung with the most rapturous Applause by

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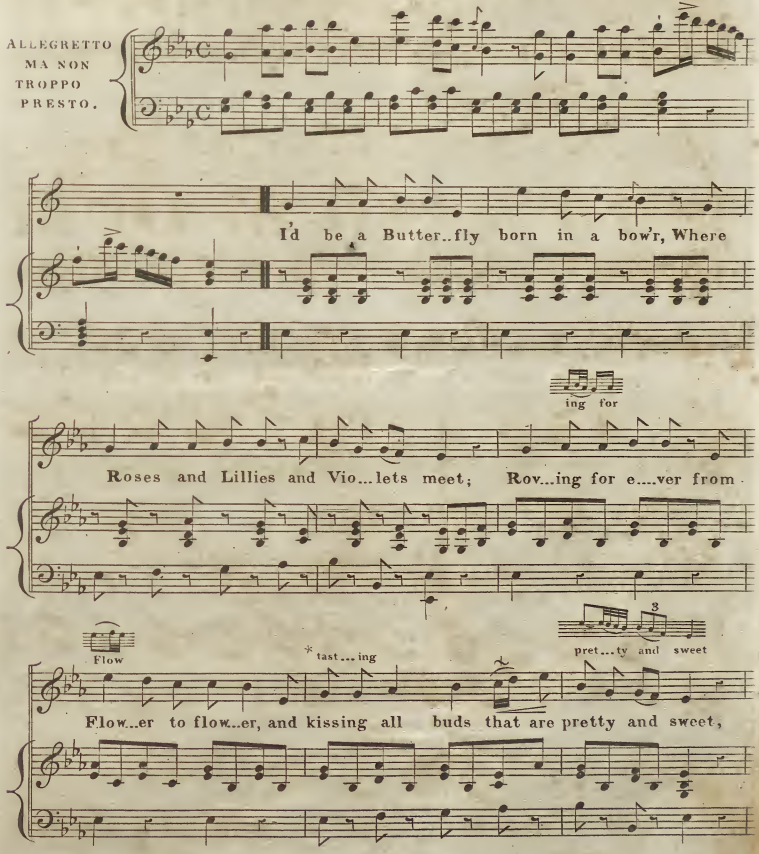

*The words written above are sung by Miss Love, in the Comedy of the "Wealthy Widow."

wealth or for

Lentando

I'd never languish for wealth or for power, I'd never sigh to see

slaves at..... my feet.....

A TEMPO.

slaves at my feet, I'd be a Butterfly born in a bow'r, And

tast.... ing

kissing all buds that are pretty and sweet, I'd be a Butterfly

i'd be a

pretty and sweet

I'd be a Butterfly kissing all buds that are pretty and sweet.

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of.... a fai..ry I'd have.. a pair of those

Oh could I pil..fer the wand of a fairy, I'd have a pair of those

ram....ble is sportive and ai...ry

beauti.....ful wings; Their summer day's ramble is spor..tive and airy, They

sleep in a rose when the

sleep in a rose when the Nightingale sings. Those who have wealth must be

wa-------ry mi...se...ry brings

watchful and wa...ry, Pow....er alas! nought but mi...se...ry brings.....

Id be a Butterfly spor....tive and airy Rock'd in a Rose when the Nightin..gale sings

I'd be a Butterfly sportive and airy. Rock'd in a Rose when the Nightingale sings

I'd be a Butter..fly I'd be a Butter..fly Rock'd in a Rose when the

I'd be a Butterfly I'd be a Butterfly Rock'd in a Rose when the

Nightin..... gale sings

Nightin...gale sings

Slow and Expressive.

gay lit...tle ro..ver

What though you tell me each gay little rover Shrinks from the breath of the

first autumn day; Sure....ly 'tis better when sum..mer is o....ver, To

fad ....ing a...way

die, when all fair things are fading away, Some in life's winter may

toil to disco ....ver

wea..... ry de..lay

A TEMPO

toil to discover, Means of procuring a weary de..lay..... I'd be a Butterfly

fad.....ing away

Liv....ing a rover, Dy....ing when fair things are fading a.....way.

I'd be a Butterfly, I'd be a Butterfly, Dying when fair things are

fad.....ing a...way

fading a.....way.

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VOICE.

PIANO FORTE.

ANDANTE MODERATO.

He pines in the halls where

ff *p* *pp* *p*

8vi

Chival...ry once Led forth her g'lit.....t'ring train;

Cres. *ff*

And his grace...ful form in the

p *dolce con Expres:*

lists of France, Will ne'er be seen a.....gain!

ral: *dim:*

ALLEGRO.

f

He sighs for the well-known Cla_ri_on - - Call!

p *cres:* *f*

He sighs for the well-known

p *cres:*

Cla_ri_on - - Call! the well-known Clarion-Call!

f *mf* *f*

And the shouts of the Tournament - fight! And the

ff *mf* *ff*

8va

shouts of the Tournament — fight! the shouts of the Tournament—

mf *ff*

—fight! — But they e-------cho no more thro' the

mf *p*

de---so---late hall — thro' the de----so--late hall — To

cres: *dim:*

ad lib:

glad----------den the heart of the Knight!

cres: *p*

ARIA, CON AFFETTO.

He is far from the home of his

mf *p*

youth and his pride, And the days of his tri---umph are

cres:

1st time. 2nd time.

o'er! o'er! For ne----ver a---gain in the

p *cres:*

p *f*

red Bat---tles tide, Will he hur---ry to vic--to-ry, to

il *f* *ral:*

vic--to---ry more! Will he hur-ry hur-------ry to

a tempo. *f*

ad lib:

vic-to-ry more!

p *dim*

ALLEGRO. He

f

sighs for the well - known Cla--ri--on - - Call!

p *cres:*

He sighs for the well - known Cla--ri--on -

p *cres:*

-Call! the well-known Cla-rion-Call! for the well-known Clarion-

mf *f* *mf* *f*

-Call! And the shouts of the Tour-nament - fight! And the

ff *mf* *ff*

shouts of the Tour-nament - fight! the shouts of the Tournament-

mf *ff*

-fight! But they e-----cho no more thro' the de--so-late

mf *p*

hall, thro' the de-so-late hall, They e-cho no

cres: *f*

more thro' the de-so-late hall, To glad-

dim: *f*

-den the heart of the Knight, to glad-den the

heart . . . . . of the Knight.

cres. *f*

mf *f* *mf* *ff*

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PIANO-FORTE.

ANDANTE ALLEGRETTO.

Meet me by moon - light a - - lone - - - - - - And then I will tell you a

tale - - - - Must be told by the moon-light a - lone - - - -

- - In the grove at the end of the vale - - - - You must

promise to come for I said - - - - - I would shew the night-

legati

p

flowers their Queen - - - - Nay turn not a way that sweet

stacc:

head - - - - - 'Tis the lov - li - est e - ver was seen - - - -

- - -! Oh! meet me by moon light a - lone - - - - - -

meet me by moon-light a - - lone - - - - - -!

rall: *tempo*

p

Day-light may do for the gay - - - The thoughtless the heartless the

free - - - But there's some-thing a - bout the moon's ray - - - That is

sweet - er to you and to me - - - Oh! re-member be sure to be

there - - - - For tho' dear-ly a moonlight I prize - - - - I

legati

care not for all in the air - - - -. If I want the sweet

stacc:

light of your eyes - - - -! So meet me by moon - light a

lone - - - - meet me by moonlight a lone - - - -!

rall: *tempo*

p

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dol: cres: calando

Follow, fol_low o_ver mountain fol_low, fol_low o_ver sea, And I'll

fp

guide thee to Love's Fountain If you'll fol_low, fol_low me, Fol_low

Follow, follow.

fol_low o_ver mountain, Fol_low, fol_low o_ver sea, And I'll guide thee to Love's

Fountain If you'll follow, follow me.

for *dim:* *fz*

With the waters of the fountain Will I ease thy ach_ing heart, And the

cres:

ad lib: *a tempo*

ro_ses of the moun_tain Shall to thee a balm im_ _part Fol_low,

con voce *a tempo*

Follow, follow.

fol_low o_ver mountain, Follow, fol_low o_ver sea, And I'll guide thee to Love's

Fountain, If you'll fol_low, fol_low me Fol_low, fol_low o_ver

mountain, Fol_low, follow o_ver sea, And I'll guide thee to Love's fountain, If you'll

fol_low, fol_low me.

for *dim:*

Follow, follow.

For Woman's love is dear_ly bought If bought with peace of mind, But

cres: *ten:*

ad lib: *a tempo.*

taste the fount and not a thought Of love is left be_hind, Fol_low, follow o_ver

con voce *a tempo*

mountain, Fol_low, fol_low o_ver sea, And I'll guide thee to Love's

Foun_tain, If you'll fol_low, fol_low me. I'll fan thee with the

Follow, follow.

Ze_phyr's wing, And watch thee night and day; I'll

cres

guide thee to Love's heal_ing spring, So fol_low and a_ _way. fol_low,

cres

ad lib:

fol_low, fol_low, fol_low and a_way. fol_ _low, fol_low and a_

way.

for

fz

Follow, follow.

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"DER SCHWEIZERBUE."

WRITTEN BY Wm. BALL. ARRANGED BY I. MOSCHELES.

ANDANTINO.

p

Ped * Ped *

Come, a-rouse thee, arouse thee, my brave Swiss Boy! Take thy
Steh nur auf, steh nur auf, lie - ber Schwei - - zer - - bue, Steh nur

p

pail, and to la - bor a - way. Come, a - rouse thee, a-rouse thee, my
auf und milch dei - ne Küh. Steh nur auf, steh nur auf, lie - ber

brave Swiss Boy! Take thy pail, and to la - bor a - way.
Schwei - zer - bue, Steh nur auf und milch dei - ne Küh.

ROYAL MUSICAL REPOSITORY 419

The Sun is up, with rud-dy beam, The Kine are thronging to the stream, Come a-
Steh du in Got-tes Na-men auf, Deine Küh sind auf der Al-me draust, Steh nur
(Al-pe draussen)

rouse thee, arouse thee, my brave Swiss Boy! Take thy pail, and to la-bor a-
auf, steh nur auf, lie-ber Schwei-zer-bue! Steh nur auf und milch deine

2.d VERSE.

way!
Küh.

Am not
Bin i
(ich

f

I, am not I, say, a merry Swiss Boy, When I hie to the mountain a-
nit a lus-ti-ger Schwei--zer--bue, Bin i nit a lus--ti-ger
nicht ein)

ROYAL MUSICAL REPOSITORY 419

way ♀ Am not I, am not I, say, a merry Swiss Boy, When I
Bue ♀ Bin i nit a lus - ti - ger Schwei - - zer - - - bue, Bin i

hie to the mountain a - way ♀ For there a Shep-herd
nit a lus - - ti - - ger Bue ♀ Und wenn i Mor - - gens

mai - den dear, A - waits my song with list'-ning ear, Am not I, am not
früh auf - steh, Zu - - er - - ste zu mein Dirn - dl geh Und dann singen wir a

I, then, a merry Swiss Boy, When I hie to the mountain a - way ♀
- lus - ti - ges ju - - he ju - he Bin a lus - ti-ger Schwei - zer - - bue.

ROYAL MUSICAL 419 REPOSITORY

VOLTI.

3d VERSE.

Then at
Und

f

night, then at night, Oh! a gay Swiss Boy! I'm a - way to my comrades a-
wenn ich in das Wirthshaus geh sag ich der Wir - - thin

p

way. Then at night, then at night, Oh! a gay Swiss Boy! I'm a-
gleich. Und wenn ich in das Wirthshaus geh sag

way, to my comrades a - way. The Cup we fill, the
ich der Wir - - thin gleich. Frau Wir - thin schenk du nur

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419
REPOSITORY

Wine is pass'd In Friend-ship round, un-til, at last, With "Good
fleis - - sig ein sei es Bier oder sei's Cham - pag - ner Wein, Schenk nur

night," and "Good night," goes the hap-py Swiss Boy To his
ein, schenk nur ein, trink es wie - - - - derum aus, Und dann

lentando.

Home and his slum-bers a - way.
ge - - hen wir froh nach Haus.

a tempo.

Dolce.

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419
REPOSITORY

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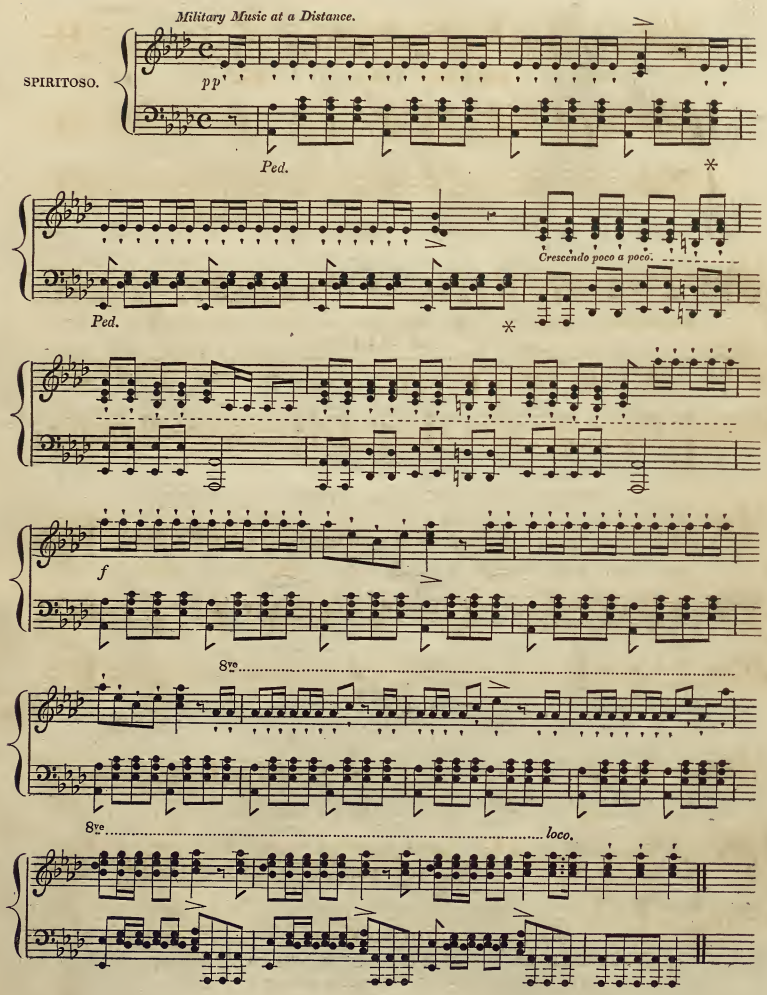

Animato.

'Twas a trum - pet's peal - - ing sound! And the

Knight look'd down from the Pay - nim's tow'r, And a Chris - tian host, in its

pride and pow'r, Through the pass be - - neath him wound.

"Cease a - while, cla - - - rion! cla - rion wild and shrill!

Cease! let them hear the cap - tive's voice— be still, be still!

8va

mf

Ped. *

2d VERSE.

I knew 'twas a trum - pet's note! And I see my breth - ren's lan - ces gleam, And their pen - nons wave by the moun - tain stream, And their plumes to the glad wind float.

Cease awhile, &c.

3d VERSE.

I am here with my hea - vy chain! And I look on a tor - rent sweep - ing by, And an ea - gle rush - ing to the sky, And a host to its bat - tle plain.

Cease awhile, &c.

4th VERSE.

Must I pine in my fet - ters here? With the

wild wave's foam, and the free bird's flight, And the tall spears glanc - ing

on my sight, And the trum - pet in mine ear?

Cease a - while, cla - - - rion, cla - rion wild and shrill!

Cease! let them hear the cap - tive's voice— be still, be still!—

Music advancing.

f

Ped.

ff *The Army passes.* *ff*

f *decres.*

Ped

p

They are gone! they have all pass'd by!

ANDANTE EXPRESSIVO.

p

They in whose wars I had borne my part;

They that I lov'd with a bro - - ther's heart, They have

left me here to die! Sound a - - - gain,

cla - - - - rion! cla - - - rion pour thy blast!

Sound! for the cap - tive's dream of hope - - is - - - past!"

Ad Lib.

p

pp

Ped.

Ped.

ppp

*

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A Ballad.

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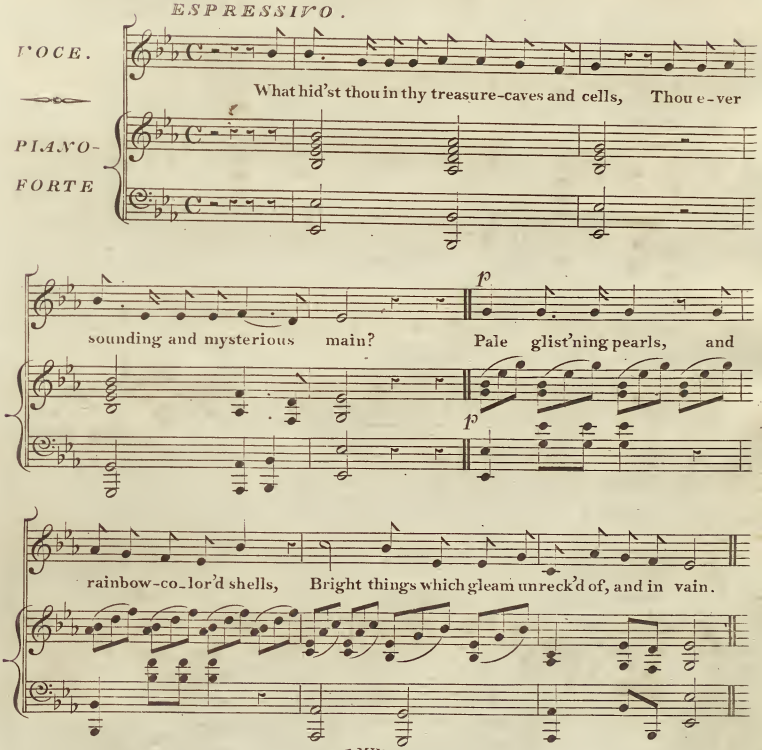
THE TREASURES OF THE DEEP.

WORDS BY Mrs. HEMANS. *MUSIC BY HER SISTER.*



ROYAL MUSICAL REPOSITORY.
645

espress:

Keep, keep thy riches, melancholy sea, We ask not, we ask not, we

ask not such from thee. Yet more, the billows and the depths have more!

espress:

High hearts and brave are gather'd to thy breast. They hear not

R.H.

p

now, the booming wa - - ters roar, The

Cres

ff

ROYAL MUSICAL
645
REPOSITORY

p espress:

ra - gin Bat-tle's thunders will not break their rest.

con forza. *dim:*

Keep thy red gold, and gems, thou stormy grave! Give back, give back, give

Affettuoso.

back the true and brave. Give back the lost and love - - - ly, Those for

p espress:

whom, the place was kept At board and hearth so long, The

ROYAL MUSICAL 645 REPOSITORY.

p

prayer went up, through midnight's breathless gloom, And the vain

yearn - - ing, woke 'midst fes - tal song. Hold fast thy buried isles, thy

Animato.

Animato.

towers o'erthrown, But all, but all, but all is not thine own.

ad lib:

To thee the love of woman hath gone down,

ROYAL MUSICAL
645
REPOSITORY.

a tempo

Dark flow thy tides o'er manhood's noble head. O'er youth's bright locks, and

Beauty's flow'ry crown— Yet must thou hear a voice— Re-store the Dead!

risoluto

Earth shall re-claim her precious things from thee— Re-

store, Restore, Restore, The Dead, thou Sea!

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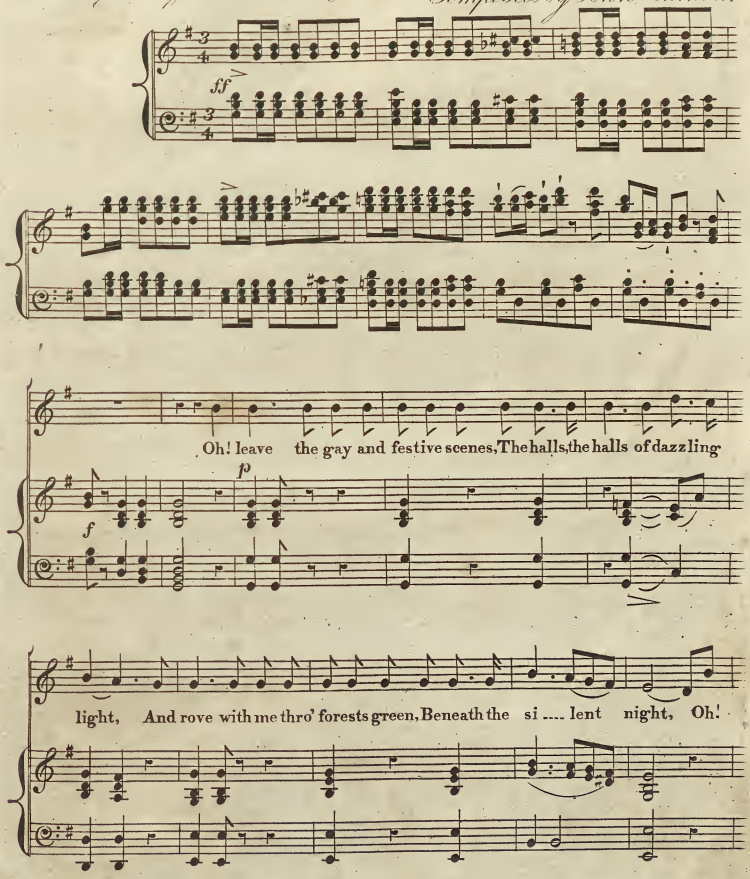

The light Guitar (John Barnett)

leave the gay and festive scenes, The halls, the halls of dazzling light, And rove with me thro'

forests green, Beneath the si ..... lent night, Then as we watch the ling'ring rays, That

shine from ev'... ry star, I'll sing the song of happier days, And strike the light Gui..

tar, I'll sing the song of happier days, And strike the light Gui ...tar, And

strike, strike, strike the light, the light Gui_tar, And strike, strike,

a tempo.

strike the light, the light Gui_tar.

I'll

ff

piu lento

tell thee how the maiden wept When her true knight was slain, And how her broken

p

rall. *a tempo*

spirit slept, And nev..er woke a..gain, I'll tell thee how the maiden wept, When her true

knight was slain, And how her broken spirit slept, And never woke a...

gain, I'll tell thee how the steed drew nigh, And left his lord a .....far, But

if my tale should make thee sigh, I'll strike the light Guitar, But if my tale should

pp

The Light Guitar (John Barnett)

make thee sigh I'll strike the light Guitar and strike, strike,

f

a tempo

strike the light the light Guitar, and strike, strike strike the light the light Gui-

tar.

ff

ff

The Light Guitar (John Barnett)

M. L. Thierry

YES! I WILL LEAVE THE FESTIVE SCENE,

In Answer to

The Celebrated Serenade,

The Light Guitar,

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Oh! Take this Wreath. (Duet) — 2|-
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Thou tellest me that the Rose is dead. — 1|6
Moonlight, Music, Love & Flowers. (Duet) — 2|-
My Native Land good Night. — 2|-
I enter the Garden of Roses. — 1|6
Maid of Athens. — 1|6
Liberty & Wine. — 1|6
Wilt thou tempt the wave with me. (Duet) — 1|6
Dearest Maid my heart is thine. (Duet) — 2|-
The Battle of Hohinlinden. — 2|6
The twilight Serenade. — 2|-
O what is Love. (Duet) — 2|-
Token Flowers. *Sung by Madame Vestris.* — 2|-

Yes! I will quit the festive Scene.

In answer to The Light Guitar.

Composed by John Barnett.

Allegretto con moto ed anima.

p

Yes! I will leave the

ff *p*

festive scene, The gay and court ....ly throng, To wan ... der thro' the

forests green And listen to thy song. Yes! I will leave the

festive scene, The gay and court ... ly throng, To wan ..... der thro' the

forests green And listen to thy song. To wan..... der thro' the

forests green And list ..... en to thy song. The

cres

wa ... ters like a mirror seem For ev'..... ry beaming star, Then haste to yonder

p

silent stream And strike the light Guitar, Then haste to yonder silent stream, And

scherzoso

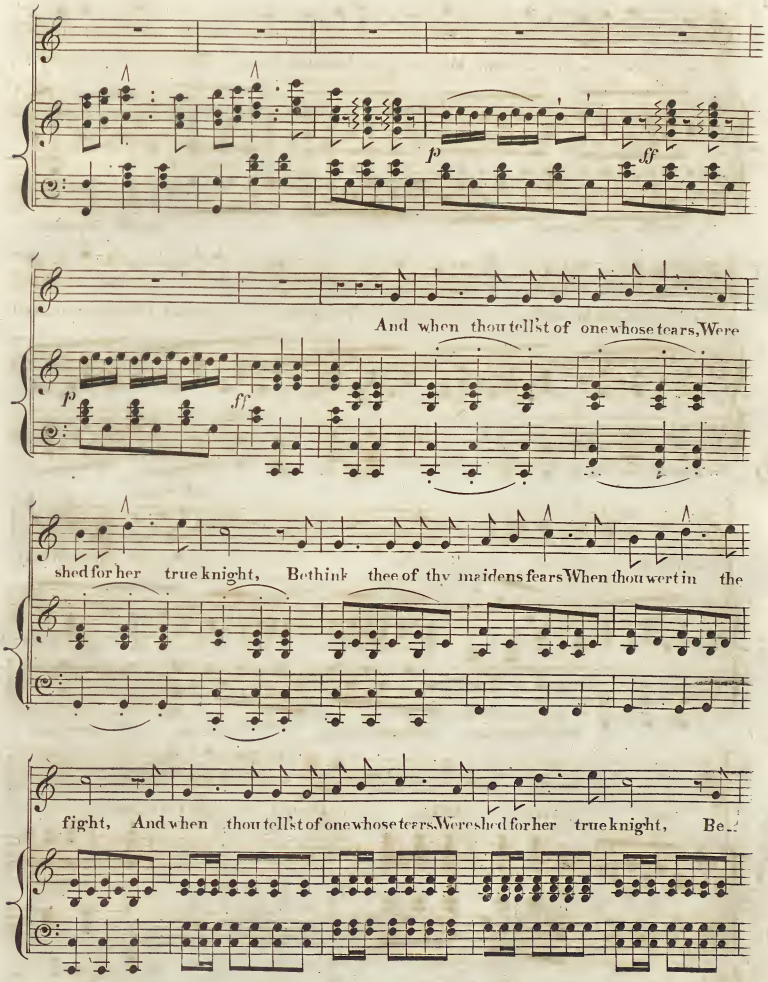
strike the light Guitar. strike, strike, strike, strike the light Gui-

p

tar. strike, strike, strike, strike the light Gui .. tar.

f *ff* *ff*

Yes! I will leave the festive scene (John Earnett)


p
ff
And when thou tell'st of one whose tears, Were
p
ff
shed for her true knight, Bethink thee of thy maidens fears When thou wert in the
fight, And when thou tell'st of one whose tears Were shed for her true knight, Be-

think thee of thy maidens fears When thou wert in the fight, Be-

think thee of thy maidens fears, When thou wert in the fight.

cres

Nor longer brave the Battle plain, Nor roam from me a - far, But

sing hopes long forgotten strain, And strike the light Gui - tar; But

p

Yes! I will leave the festive scene (John Parnett)

sing hopes long forgotten strain And strike the light Guitar. strike,

cres *p*

scherzoso

strike, strike strike the light Gui - tar. strike, strike,

ff

strike, strike the light Guitar.

p *ff* *p* *ff*

Mr Whinnyff

AH CAN I THINK OF DAYS GONE BY,

as Sung by

Sig.r Aellutti.

written, composed, and dedicated to him

by

THOMAS WELSH.

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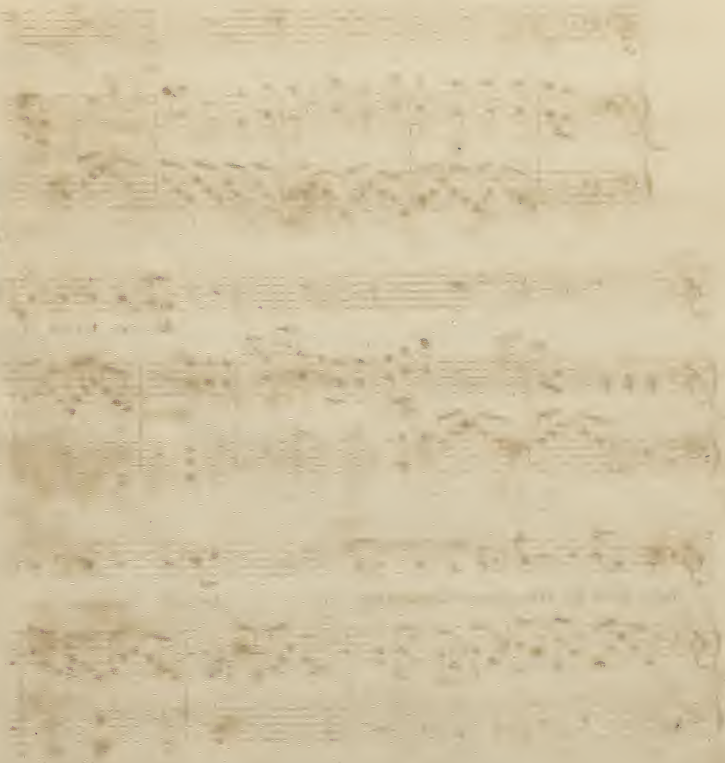
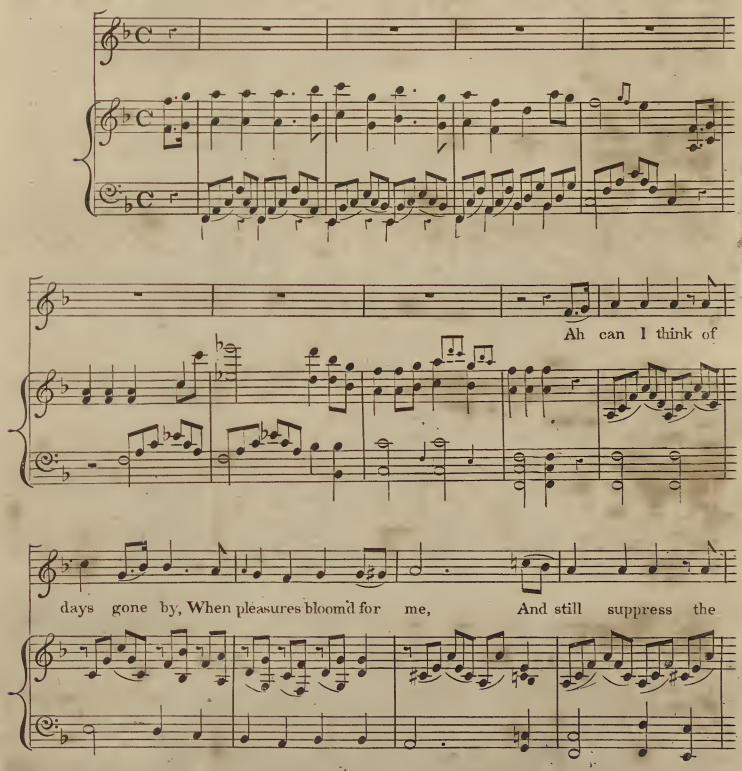
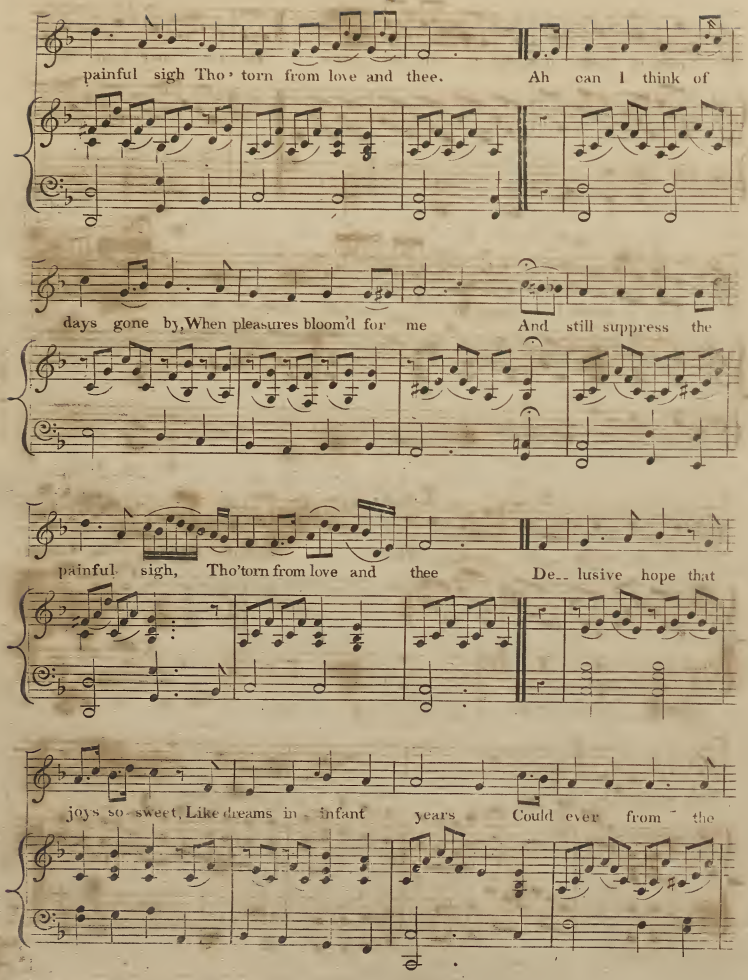


AH CAN I THINK OF DAYS GONE BY,

Sung by Sig.r Velluti. Composed by Thomas Welsh.




painful sigh Tho' torn from love and thee. Ah can I think of
days gone by, When pleasures bloom'd for me And still suppress the
painful sigh, Tho'torn from love and thee De-- lusive hope that
joys so sweet, Like dreams in infant years Could ever from the

mem'ry fleet unmark'd by fall-ing tears De--lu-----sive hope that

joys so sweet, Like dreams in in------fant years could

e---ver from the mem'--ry fleet unmark'd by fall----ing falling

tears.

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VOCE.

LARGHETTO E SOAVE.

Sost:

dol:

Shades of Ev'ning close not o'er us

p legato

Leave our lone - ly bark a while! Morn alas! will

*For the above very beautiful Air, the Author is indebted to his Friend Charles Shapland Whitmore Esq:

T. H. B.

not restore us Yonder dim and distant Isle: Still my fancy

cres *ritard: dim:*

can dis - co - ver Sun - - ny spots where friends may dwell;

a tempo

Dark - er shadows round us ho - ver, Isle of Beau - ty,

Fare - thee - well!

mezz *p*

'Tis the hour when hap - - py fa - ces Smile a - round the

p è sempre legati

ta - - pers light; Who will fill our va - - cant pla - ces?

Who will sing our songs to night? Thro' the mist that

ritard

floats above us Faint - - ly sounds the Vesper Bell,

calla voce

a tempo *espres e ritard*

Like a voice from those who love us, Breathing fond - ly

colla voce

"Fare - thee - well"!

p

dol

When the waves are round me breaking, As I pace the

p legato

deck a - lone, And my eye in vain is seeking Some green leaf to

cres

rest up - on: What would I not give to wander Where my old com - -

ritard: dim: *a tempo*

- pa - nions dwell Absence makes the heart grow fonder; Isle of Beauty,

"Fare - thee - well"!

mezz

Ped * Ped *

ten

mo - - - - - - ren - - do *pp*

PUBLISHED BY GOULDING SOHO SQ LONDON

THE BAVARIAN GIRL'S SONG

The Words by D.A.O'Meara.

Buy a Broom!

Sung (IN CHARACTER) by

MADAME VESTRIS,

With the most enthusiastic Applause.

Arranged expresly for her by

Alexander Lee.

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BAVARIAN GIRL'S SONG.

Sung by Madame Vestris — Composed by Alex.r Lee.

8va

Andante.

From Teutschland I come with my light wares all la...den, To

dear hap...py England in summers gay bloom, Then lis...ten fair

La..dy and young pretty maiden, Oh buy of the wand'ring Ba..varian *a Broom.*

Oboe

Bavarian Girls Song (A. Lee)

spoken.

Buy a Broom, Buy a Broom, (Buy a Broom) Oh buy of the

wand'ring Ba...va..rian *a Broom.*

2d Verse.

To brush a...way in.sects that sometimes an...noy you You'll

find it quite han.dy to use night and day, And what bet....ter

Bavarian Girls Song (A. Lee)

ex...er...cise pray can em..ploy you, Than to sweep all vex... a..tious in..

tru..ders a.....way. *Buy a Broom,* *Buy a*

spoken.

Broom,(Buy a Broom) And sweep all vex.....a..tious in....tru..ders a...

3d Verse.

way. Ere

Bavarian Girls Song (A.Lee)

win.....ter comes on, for sweet Home soon de.....part..ing, My

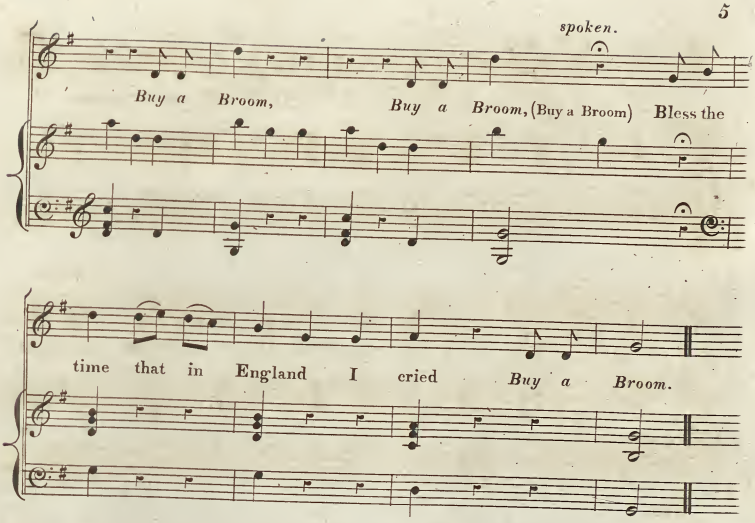
with feeling.

toils for your fa....vor a....gain I'll re.....sume, And while

gra....ti...tudes tear in my eye...lid is start..ing, Bless the

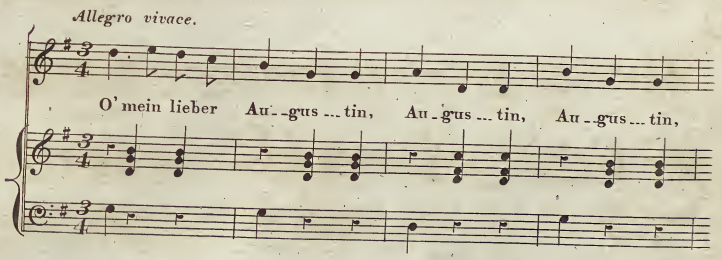
time that in Eng...land I cried, *Buy a Broom.*

Bavarian Girls Song (A.Lee)



Spoken.

Yes, I shall go back to my own Country, and tell them there, I sold all my wares in England, singing



Bavarian Girls Song (A.Lee)

O' mein lie..ber Au..gus.....tin Al.....les ist weg.

Bock ist weg Stock ist weg Auch ich bin in dem Dreck

O' mein lieber Augus.....tin Al.....les ist weg.

Bavarian Girls Song (A.Lee)

SECOND EDITION.

I cannot tell I'm sure – can you?

LOVE WAS ONCE A LITTLE BOY,

A Ballad

as Sung with the most unbounded Applause, by MISS CRADDON in the Comic Opera of the

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Written and Composed by

L. A. WADE ESQ^RE.

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The Shades from the Mountains,		Opening Chorus		3._
Where is the spring time of Youth?		Sung by Mrs. Geesin		2.6.
Ask not my love, (Bravura)		D°.	D°.	2.6.
Love was once a little Boy "Second Edition".		D°.	Miss Graddon	2._
Oh, ne'er with such bliss,		D°.	D°.	2._
Oh! young maiden hearts beware		D°.	D°.	1.6.
Should hopes dream be o'er,		D°.	Mr. Braham	2._
Oh, do you remember the first time I met you?		D°.	D°.	2._
Up, Comrades up,		D°.	D°.	2._
Away, light vows of woman's love!		D°.	Mr. Horn	2._
For Love and Beauty's sake		D°.	D°.	2._
Love has its own sweet pleasures	Duet	D°.	Mrs. Geesin & Miss Graddon	2._
I've wander'd in dreams		D°.	Mrs. Geesin & Mr. Braham	2.6.
Serenades are pleasant things	Comic	D°.	Miss Cubitt & Mr. Harley.	2._
In what new home does love now dwell?	Echo	D°.	Miss Graddon & Mr. Horn	2._
Fair Moon on tow'r and tree,		D°.	Mrs. Geesin & Mr. Braham	2._
With love and thee,		D°.	D°.	2._
Welcome to thy native home		Finale to 1st Act		
'Tis now the promised hour		D°.	2d D°	
Come let us tread the welcome way,		D°.	3d D°	

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Opening Glee				1.6.
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In peace or in war		D°.	D°.	1.6.
Aye sure!		D°.	Miss A.Tree	1.6.
The Man who would slander		D°.	Mr. Dowton	1.6.
The good natured lad		D°.	Mr. Edwin	1.6.
The worth of true Friendship		D°.	Mr. G. Smith	1.6.
Two Masters, or two faces under one hat		D°.	Mr. Harley.	1.6.
The National Dance				1.6.
Peggy Wilkins	Comic Duet	D°.	Mrs. Orger & Mr. Harley	1.6.
Let life be short let life be long		D°.	Mr. Harley & Mr. Edwin	1.6.
Fairy elves their watch are keeping		D°.	Miss Graddon & Miss A.Tree	1.6.
Your smiles will make me blest		Finale		1.6.

LOVE WAS ONCE A LITTLE BOY,

f. Augustine Wade Esq.

VOICE

PIANO FORTE

ALLEGRETTO

f *p*

Love was once a little boy, Heigh ho! heigh ho! Then with

p

him 'twas sweet to toy Heigh ho! heigh ho! He was then so

innocent, Not as now, on mischief bent. Free he came, and

harmless went, Heigh ho! heigh ho!

f

Love is now a little man, Heigh ho!

heigh ho! And a ve-ry saucy one, Heigh ho! heigh ho! He

walks so stiff, and looks so smart, As if he own'd each

maiden's heart; I wish he felt his own keen dart. Heigh ho!

heigh ho!

f *p*

Love they say is growing old, Heigh ho! heigh ho!

Half his life's al - - rea-dy told, Heigh ho! heigh ho!

When he's dead, and bu-ried too, What shall we poor

maidens do? I'm sure I cannot tell — can you? Heigh ho!

heigh ho!

f *p*

Mary Anne Shirley

MARION,

or

"Will ye gang to the Burn side".

A Ballad,

Sung by Mrs. Ashe at the Nobility's Concerts.

COMPOSED

and dedicated with permission

To the Right Honorable

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BY

Mrs. MILES,

formerly of Bath.

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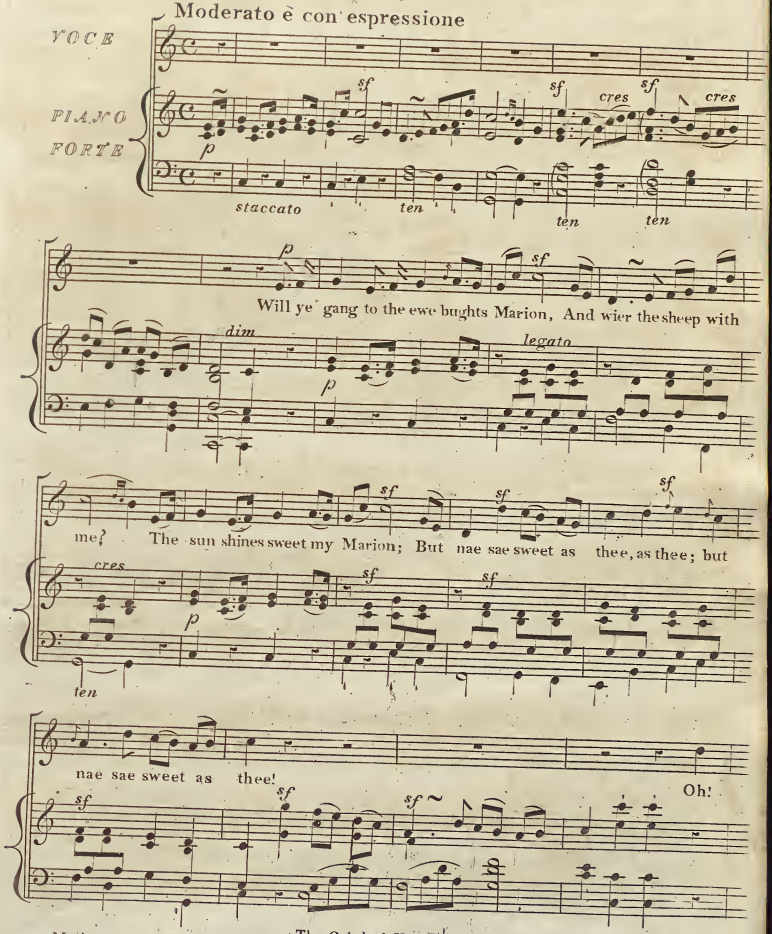
MARION.



Marion The Original Key E♭.

sf sf sf cres p

Ma - rion's a bonnie lass, And the blythe blinks in her E'e And fain would I marry,

sf cres sf cres

fain would I marry fain would I marry Marion If Marion would marry me, would marry

sf sf sf sf cres p

rita rdando p sf cres

me, would marry me. Will ye gang to the ewe bughts Marion, And wier the sheep with

sf

p sf

me? The sun shines sweet, the sun shines sweet, the sun shines sweet my Ma - rion; But

sf

ten p

Marion

con anima

nae sae sweet as thee, as thee, but nae sae sweet as thee, as thee, but

legato

ad lib

nae sae sweet as thee.

cres *f*

legato

SECOND VERSE

sf

Will ye gang to the burn side Marion, And flowers pluck with me? The Birds shall sing of

sf *p*

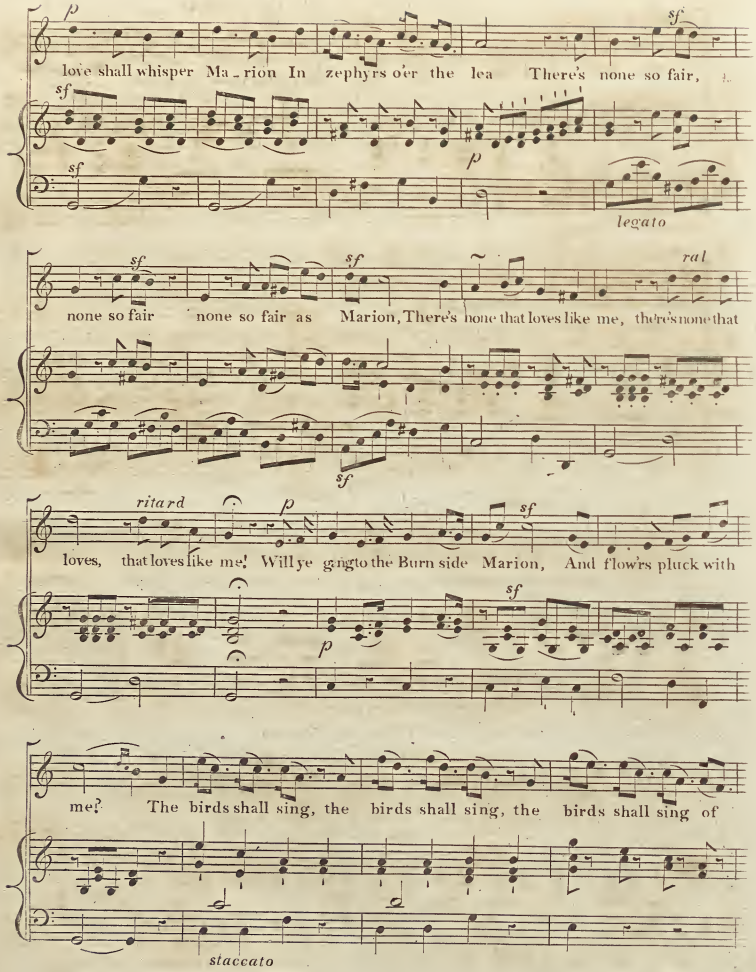
sf *sf*

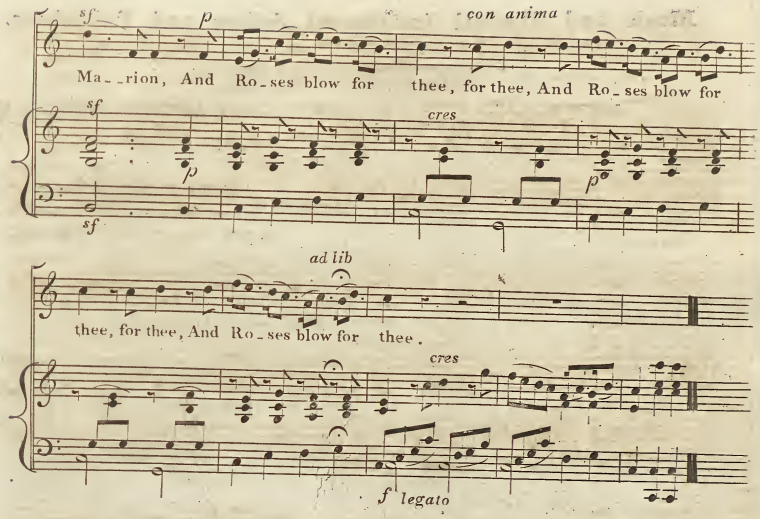
Marion, And Roses blow for thee, for thee, and Roses blow for thee. And

sf *sf* *sf* *sf* *sf* *sf*

cres *cres*

legato


p
sf
love shall whisper Ma_rion In zephyrs o'er the lea There's none so fair,
sf
p
legato
sf
sf
ral
none so fair none so fair as Marion, There's none that loves like me, there's none that
sf
ritard
p
sf
loves, that loves like me! Will ye gang to the Burn side Marion, And flow'rs pluck with
sf
p
me? The birds shall sing, the birds shall sing, the birds shall sing of
staccato



3

Will ye come, and sail my Marion
All on the silver sea?
Fear not the waves my Marion,
Thou'rt safe, for thou'rt with me;
There's many a heart my Marion,
That now beats high for thee;
There's many sigh for Marion,
But none that loves like me.

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SERENADE,

WAKE_ DEAREST, WAKE!

(Spanish.)

Moderato ma un poco Animato.

mf p mf mf p mf mf pia pia pia

Wake_ dearest, wake! and a_gain u_ _ni_ted We'll rove by yonder sea;

And where our first vows of love were plighted, Our last farewell shall be:

There oft I've gaz'd on thy smiles delighted; And there I'll part from thee.

Isabel.

Espress:

There oft I've gaz'd on thy smiles de_lighted; And there I'll part from

thee, Isa__bel! Isa_bel! I_sa__bel! One look,_ though that look is in

sorrow; Fare_thee_well! Fare_thee_well! Fare_thee__well! Far

Original Melody.

hence I shall wander to morrow: Ah me! Ah me!

mf slent.º *pia* *pp* *pia*

Dark is my doom, and from

dim

thee I se-ver, Whom I have lov'd a-lone; 'Twere cruel to link thy

fate for e-ver With sor-rows like my own; Go smile on live-li-er

friends, and never La-ment me when I'm gone.

Espress:

Go smile on live_li_er friends, and never La_ment me when I'm gone. Isa_

bel! Isa _bel! Isa_ _bel! One look_though that look is in sorrow; Fare-thee-

Original Melody

-well Fare-thee-well! Fare-thee-well! Far hence I shall wander to

morrow, Ah me! Ah me!

mf slent.º pia pp pia

Isabel.

And when at length in these lovely bowers,

dim

Some happier youth you see; And you cull for him spring's sweetest flowers

And he sings of love to thee: When you laugh with him at these vanish'd

hours Oh! tell him to love like me. When you laugh with him at

for *pia*

these vanish'd hours, Oh! tell him to love like me. Isa - - bel! Isa - bel! Isa -

- bel! One look, though that look is in sorrow; Fare - thee -

Original Melody

- well! Fare - thee - well! Fare - thee - well! Far hence I shall wander to -

morrow. Ah me! Ah me!

mf *slent?* *pia* *pp* *pia* *morendo*

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MUSIC